

Saturday 9 May 2015

Amateur Photographer



Sigma 150-600mm
How does Sigma's latest super tele-zoom compare with its best-selling 150-500mm?

Passionate about photography since 1884

Swinging **sixties**

We recreate a **classic Duffy image** on the streets of London

Edible art

Award-winning food photos, plus **expert tips** to try yourself

Political **portraits**

Meet the man who shoots politicians for a living

14 ways to improve your photography

Craig Roberts' simple, cost-free tips for **getting the best out of your camera**

FIELD TEST Using the **Olympus E-M5 Mark II** on a challenging low-light shoot



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When I bought my first studio-lighting kit, I spent a few days obsessed with photographing pretty much everything I could find. I looked for objects that had different textures and surfaces, all with the aim of learning how to use the lights and how to illuminate different subjects.

One thing that I found really difficult was food photography. I've since learned that studio

lighting isn't always the best option, and as we show on pages 22-23, natural light is often the best and easiest solution. On reflection, using a microwavable chicken curry as my subject was never going to provide a fantastic image of the kind the shortlisted photographers of the Pink Lady Food Photography Competition have produced on pages 18-21. Having been inspired by these images, maybe I'll have another go at it – but I'll leave the cooking part to the experts.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



© JED PEARSON

In the Long Grass by Jed Pearson

Canon EOS 5D Mark II, 150-600mm, 1/2000sec at f/8, ISO 320

This near-abstract monochrome image comes from AP reader Jed Pearson and was uploaded to the *Amateur Photographer* Flickr page.

'I was at the RSPB reserve at Burton Mere in Cheshire and had spent a while watching this reed warbler,' says Jed. 'After a while, a cloud passed over and created a silhouette of the bird and grass. The

grass was swaying gently in the breeze, so I waited for the bird to be isolated from the surrounding environment and background before taking a number of shots.

'The shot here is the one I liked the most. I converted it to black & white in Silver Efex Pro2, and adjusted the shadows. I then sharpened it in Lightroom 5.'



Win! Each week we choose our favourite picture on Facebook, Flickr or the AP forum using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Camlet Mount

The Camlet Mount allows photographers to control a DSLR or CSC using a tablet or smartphone, claims David Slater, who is seeking \$45,000 to fund the project via Kickstarter. Photographers will be able to view their images on screen, and edit and share photos using the touchscreen of a tablet or smartphone. Visit www.camletmount.com.



Nikon/Sigma truce

Nikon has ended its patent-infringement battle with Sigma, following a 'judicial settlement' with the company. In 2011, Nikon accused Sigma of infringing a patent for Vibration Reduction in DSLR lenses. The firms remained at loggerheads, despite a court ordering Sigma to pay 1.5 billion yen to Nikon.



Camera bags

Three new Hiker shoulder bags and two new backpacks have been launched by Nest. Priced £49.99-£129.99, the Hiker camera bags are made from 'waterproof' rip-stop nylon. Top of the range is the Hiker 200 photo backpack that can also store a laptop or notebook up to 15in. For details visit www.nest-style.com.



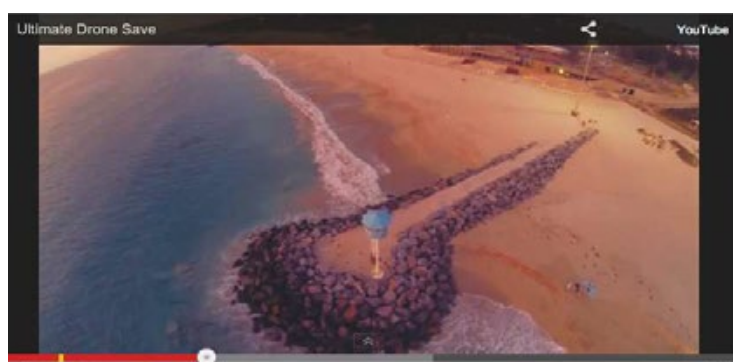
© GAZAWILL

Pets win prizes

Capture a funny, cute or clever photo of your pet and share it on social media for the chance to win a £350 Amazon voucher in the Amazing Animals Photography Competition. The closing date is noon on 13 May. Visit www.visiondirect.co.uk/blog/amazing-animals-photography-competition.

Viral drone

A video of a photographer racing to save his camera-equipped drone from crashing into the sea has gone viral on YouTube. Ryan Chatfield was filming in Western Australia when the battery on his drone began to run out. The video shows Ryan attempting to rescue the drone. Visit www.youtube.com/watch?v=5KRCC-Ly3Jo#t=44.



© DAVID CORTES SEREY/STRINGER/GETTY IMAGES

WEEKEND PROJECT

Visit a wildlife centre

If you want to dip your toe in the world of wildlife photography, a visit to a wildlife centre offers a great opportunity to get close to a host of our native species. So, whether you want to see foxes, red squirrels, little owls or otters, you're likely to find them at venues like the British Wildlife Centre in Surrey.

These centres can offer fabulous photo opportunities that would take great patience and fieldcraft to achieve if you were in the wild. And for those really wanting to get the perfect wildlife shot, you'll find that some centres will offer specific days for photographers in small groups that are often closed off to the public. This means you'll have the luxury of better vantage points and, in some cases, access inside enclosures to get even closer.

1 Think about the light. Shooting at midday (especially if it's bright) can cause unwanted shadows and contrast in the shot, so try to get there early or wait until the end of the day. Failing that, an overcast day is good.

2 If some animals aren't that active or are too far away to photograph, there will often be a couple of opportunities to get shots at feeding time or when keepers are giving a talk.

BIG picture

An amazing scene from Chile as the Calbuco volcano erupts

◀ In AP 25 April we published an image showing the eruption of Mount Sinabung in Indonesia. Now we have this incredible scene from David Cortes Serey. While the image may not be of the best quality, it is enough to communicate the awe-inspiring nature of the scene. The view, from Puerto Varas in southern Chile, shows a column of ash and lava emerging from the Calbuco volcano. Calbuco erupted on 23 April, spewing a giant funnel of ash into the sky near the southern port city of Puerto Montt and triggering a red alert. Such was the force of the explosion that authorities ordered people to evacuate an area within a six-mile radius of the volcano.

Words & numbers

'It is more important to click with people than to click the shutter'

Alfred Eisenstaedt
American photographer (1898-1995)

500

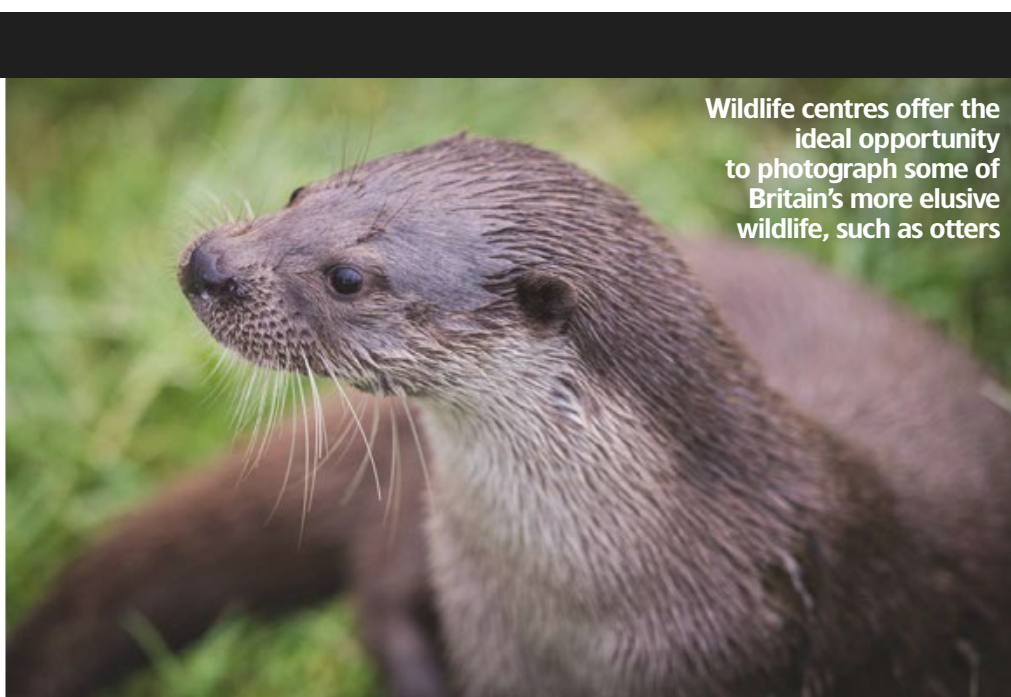
Number of disposable film cameras that circus performer Joren Dawson plans to distribute worldwide in his Camera Sharing Project. Users will take a single photo and pass the camera on. Visit www.kickstarter.com



3 Think about your positioning. Try to get down to eye-level with the animal for a more pleasing frame, but pay attention to your background to avoid any unwanted and distracting elements ruining your shot.

4 As you'll have pretty good access to the animals, ultra-long telephotos aren't necessary. A lens such as a 70-200mm f/2.8 or 70-300mm will do the job, allowing you to fill the frame with your subject.

© PHIL HALL




Wildlife centres offer the ideal opportunity to photograph some of Britain's more elusive wildlife, such as otters



The K-3 II will cost
£849.99 body only




Sony reaffirms A-mount pledge

 SONY promises significant image-quality improvements with the release of two new A-mount full-frame lenses, boasting faster AF, improved weather sealing and updated coatings. Sony also repeated its commitment to A-mount photographers.

The Zeiss Vario-Sonnar T* 24-70mm f/2.8 ZA SSM II and Zeiss Vario-Sonnar T* 16-35mm f/2.8 ZA SSM II feature a new dust and moisture-resistant design. The lenses – due out June – also claim to offer a reduction in ghosting. Sony claims the lenses can each deliver around four times the subject tracking speed of their predecessors.

The Vario-Sonnar T* 24-70mm f/2.8 ZA SSM II and Vario-Sonnar T* 16-35mm f/2.8 ZA SSM II feature aspherical and extra-low dispersion to minimise distortion. The 16-35mm also includes Super ED glass. Prices are yet to be released.

Pixel Shift Resolution for Pentax flagship DSLR

 PENTAX brand owner Ricoh has revamped the K-3 to announce the Pentax K-3 II, a new K-series flagship DSLR with several features designed to boost image quality.

The K-3 II seems to largely resemble the K-3, although, unlike its predecessor, there is no flash.

Features include a 24.35-million-pixel imaging sensor, a 27-point AF system, top ISO of 51,200 and continuous shooting at 8.3 frames per second, according to Ricoh.

However, the K-3 II also boasts improved AF, through a 'more responsive phase-matching AF system' and better image stabilisation via improved shake reduction – for compensation 'of up to 4.5 stops'.

In a statement, Ricoh added: 'The Pentax K-3 II delivers exceptionally high-resolution images supported by state-of-the-art technologies, including an enhanced shake-reduction system – the most highly effective in the K series – and a newly developed super-resolution technology: the Pixel Shift Resolution System.'

Ricoh explained that its Pixel Shift Resolution System captures four images of the same scene by shifting the imaging sensor by a single pixel

for each image, before combining them into a single composite image.

Essentially, this gives full colour information for each pixel, similar to technology used by Hasselblad and Olympus. In practical terms, this would apply only to static images and requires the camera to be mounted on a tripod. Ricoh claims: 'This innovative system delivers super-

high-resolution images with far more truthful colour reproduction and much finer detail, while significantly lowering the level of high-sensitivity noise.'

Also new is a built-in electronic compass and GPS module that allow the Astrotracer mode to work with the camera's shake-reduction system, so the user can track the night sky when mounting the K-3 II on a tripod.

Astrotracer works by calculating the movement of stars and other celestial objects using the latitude obtained from the GPS, and camera alignment data, shifting the imaging sensor in sync with the movement of these objects to prevent blurry streaks during extended exposures.

The K-3 II will cost £769.99 (body only) and is due out on 22 May.

Kit versions will include an outfit with an 18-55mm WR lens, priced £849.99; one with an 18-135mm WR lens (£1,069.99); and a kit with a 16-85mm WR lens (£1,149.99). The original K-3 was announced in October 2013.



The K-3 II offers easier AF and better shake reduction



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Adobe reveals Lightroom 6 and Lightroom CC 2015

ADOBE has unveiled Lightroom 6 and Lightroom CC 2015, with new features including facial recognition and HDR support.

Lightroom CC 2015 is available via the Creative Cloud Photography Plan for £8.57 a month, or as a standalone version as Lightroom 6 at £100.07.

This latest upgrade of Lightroom also has tagging facilities.

It is also claimed that Lightroom 6/CC boasts significant speed upgrades on its predecessor, and Adobe has said that advancements could speed the program up by as much as ten times for some users.

HDR merges can also be created directly in the new Lightroom by combining multiple images captured at different exposure settings.

A merge mode stitches together multiple images to create panoramic shots.

Both this mode and HDR merge even allow for creation of DNG raw files.

There's also an improved slideshow function, allowing for quick creation of slick presentations, including video and audio.



Lightroom 6/CC has a merge mode that enables easy stitching of multiple images to create panoramic shots

CSC surge sparks Zeiss E-mount duo

ZEISS hopes to exploit a growth in demand for compact system cameras among pro-photographers with the launch of two full-frame AF lenses for Sony E-mount cameras.

The Zeiss Batis 25mm f/2 and Zeiss Batis 85mm f/1.8 are the first full-frame

AF lenses designed for use with Sony E mounts. The lenses are due to go on sale this summer. Dr Michael Pollmann, product manager at Zeiss Camera Lenses, said: 'The Zeiss Batis lenses are our way of acknowledging the trend [for E-mount full-frames] and providing creative and ambitious photographers with the expert tools they need.'

UK prices have yet to be announced. For details, visit www.zeiss.com.

More professionals are using Sony E-mount cameras



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



Harry Cory Wright: Anglia

Harry Cory Wright explores the lowlands of the British Isles in this exhibition, charting the areas that have remained unchanged and those that have been shaped by human hand. With a mixture of landscape, architecture and more, it's an absorbing juxtaposition of the old and the new.

14 May-18 July www.elevenfineart.com

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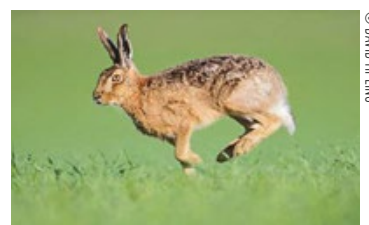


ILPOTY

This is the final week for entries to the International Landscape Photographer of the Year competition. It is open to everyone, so submit your best landscapes for a chance to win.

Deadline 15 May
www.internationallandscapephotographer.com

COUNTRYWIDE



Wildlife photography

Summer's arriving, the days are longer and warmer, and the time is ripe to get back into wildlife photography. Don't miss next week's issue, with our Ten Commandments of wildlife photography and advice from the professionals.

On sale 12 May

COUNTRYWIDE



Museum competition

Snap a shot of one of the six museums that have been announced as being in the running for Museum of the Year Prize Fund, including the IWM London and The Whitworth in Manchester, and you could win a photo holiday to Berlin, Germany.

Deadline 31 May
www.artfund.org/prize/photo-competition

London Photo Festival

The theme of this year's festival is 'Architecture From Around the World', and it's once again free to visit. There will be no shortage of great images from amateur photographers to see.

14-16 May
www.londonphotofestival.org





Viewpoint Lars Rehm

It's the phone that's mobile, not the picture, so why are people trying to categorise smartphone imagery as a separate genre?

Ever since smartphones became everyday, carry-anywhere items, using them to take pictures has turned into an extremely popular activity.

Mobile phones have long been the most popular cameras on image-sharing sites such as Flickr, leaving even the most popular compact brands from Nikon or Canon far behind. The trend has also pushed the massive growth of mobile-specific image-sharing apps and services, such as EyeEm, VSCO Cam and Instagram. In 2012, Instagram was bought by Facebook for an incredible \$1 billion, and with 200 million users it is now more popular than Twitter.

This shows that smartphones have provided access to photography to a much larger group of people than any other new camera technology in history, and the term 'mobile photography', although coined only fairly recently, has already made it into our everyday vocabulary. That said, I don't always agree with how the mobile photography community is using the term to set itself apart artistically and creatively from the rest of the photo community.

There are mobile photography exhibitions, meet-ups and competitions, but does it really make sense to categorise images by the type of camera they were taken with rather than the subject? I don't think so. A photograph is a photograph and should be judged by its framing and composition, its visual appeal in general or the story it tells, but not by the equipment it was captured with.

Smartphone progression

As you might imagine, I frequently talk about mobile photography myself, but it tends to be in a technology context, in a very similar way to how you would talk about 35mm or medium-format photography. There is no doubt a smartphone is in many ways different to a DSLR, but in terms of image sensor size, manual settings, the ability to capture raw images and other features, modern smartphones are actually pretty close to consumer-level digital compact cameras.



The world's most popular photo-sharing app, Instagram, has more than 200 million users

Likewise, many digital cameras offer at least some built-in filter effects and, of course, most of the processing effects available through smartphone apps can be created on desktop or laptop computers using appropriate imaging software packages.

So in my opinion, there aren't actually too many good reasons to try to establish photography with a smartphone as a completely separate art form. It seemed in the good old days of non-connected imaging that people cared more about the picture and less about the device it was captured with. Let's try to keep it that way.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

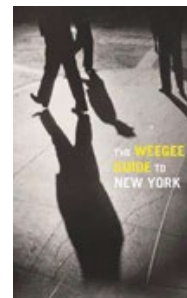
New Books

The latest and best books from the world of photography. By Oliver Atwell



The Weegee Guide to New York

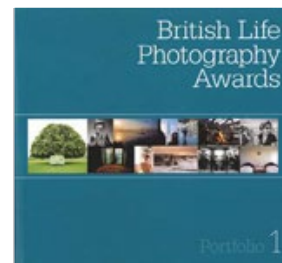
by Philomena Mariani and Christopher George, Prestel, £24.99, paperback, 432 pages, ISBN 978-3-79135-355-5



WEEGEE has been served well by photography publications. While he hasn't had quite the same exposure as other so-called masters, his images have graced the pages of many a glossy retrospective. With that in mind, it can be difficult to know how to present a fresh angle. Prestel, to its credit, has come up with a novel approach. *The Weegee Guide to New York* is just that. The book is designed as a Big Apple travel guide, complete with handy pull-out maps. The charm is in the little map keys; the little dead bodies and fires are particularly amusing in their morbidity. Perhaps the only minor point is the uncomfortable 14 x 23cm design, again a deliberate mechanism to mimic travel guides. That aside, this is a genuinely innovative approach to a photographic retrospective. ★★★★★

British Life Photography Awards - Portfolio 1

Ilex, £20, hardback, 160 pages, ISBN 978-1-78157-264-1



AS WE'VE said a hundred times before, photography is a democracy. This is particularly true in the 21st century, as many more of us have access to cameras. It's this idea behind a new photography competition that specifically asks entrants to share the perspectives, stories and culture of British life. Nature, landscape, documentary, street and portrait photography all find their place here – and many images are genuinely fantastic. As photography becomes more accessible, there will inevitably be a wealth of people becoming adept at the craft who may not otherwise have had the opportunity. We'll be taking a closer look at the British Life Photography Awards in a future issue. ★★★★★

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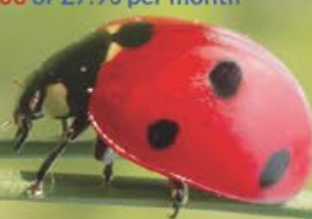


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Improve your photography for free

Taking better pictures doesn't always mean you have to invest in expensive new gear, as **Craig Roberts** explains



Craig Roberts

Craig Roberts has been a professional photographer for more than 20 years, specialising in travel and landscapes. He has written technique articles for every major photo magazine and now offers online photography courses and tuition via his website at www.craigrobertsphotography.co.uk

There are many ways to improve your photography, and each has its own merits. The downside is that many of them cost money, and along with cameras, lenses and all the other photography paraphernalia that you will no doubt need, it can prove a very expensive hobby. However, there are some essential techniques that will greatly improve your photography, which don't involve any additional expense. Follow my top tips here in this guide and I guarantee you will start to take better photographs.

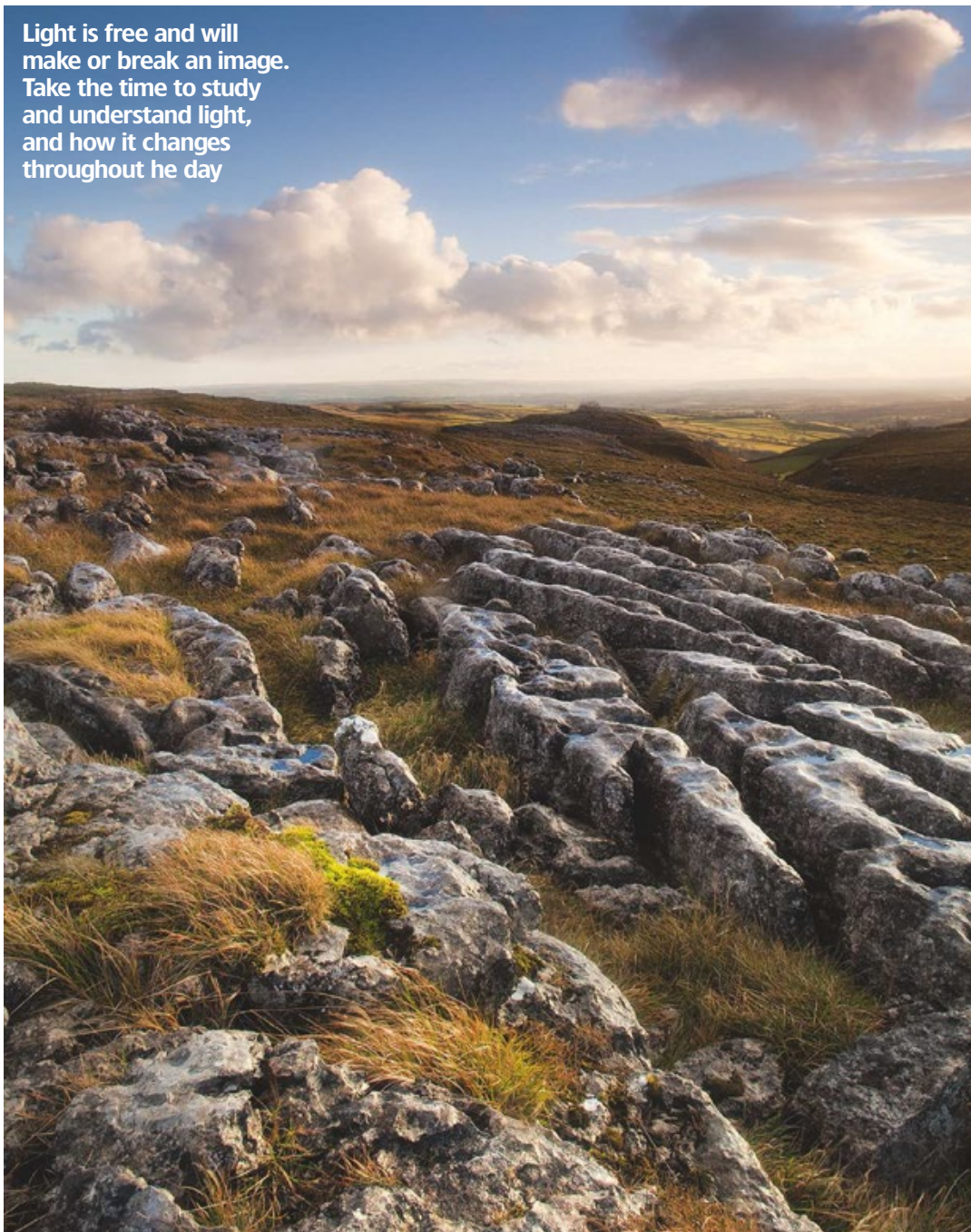
1 Think light

Photography is all about light, and landscape photographs distinguish themselves by how well they are lit. This means that images taken in the middle of the day won't do a location justice, as the light is harsh and unflattering.

The golden hours for landscape photography are an hour after sunrise and an hour before sunset. These are the peak times for good landscape images, as the light is soft, revealing a gold warmth, and it flatters any subject lit at this time.

In reality, this hour can be extended a bit further to take in a variety of locations, but the closer you get to midday, the worse it gets. In autumn and winter you can get away with shooting all day, as the sun never really gets that high in the sky. However, this all changes in summer, when you might have to finish shooting at around 9am and not start again until after 6 o'clock in the evening.

Light is free and will make or break an image. Take the time to study and understand light, and how it changes throughout the day



2 Use a tripod

Camera shake ruins any picture. However, there are several ways to keep your camera steady and pictures shake-free. The easiest and best way is to use a tripod, which should be regarded as an essential piece of kit, alongside your lenses. A good solid tripod not only provides a rock-steady platform, but it also slows down the picture-taking process, which in landscape photography is essential for well-composed images.



3 Compose yourself

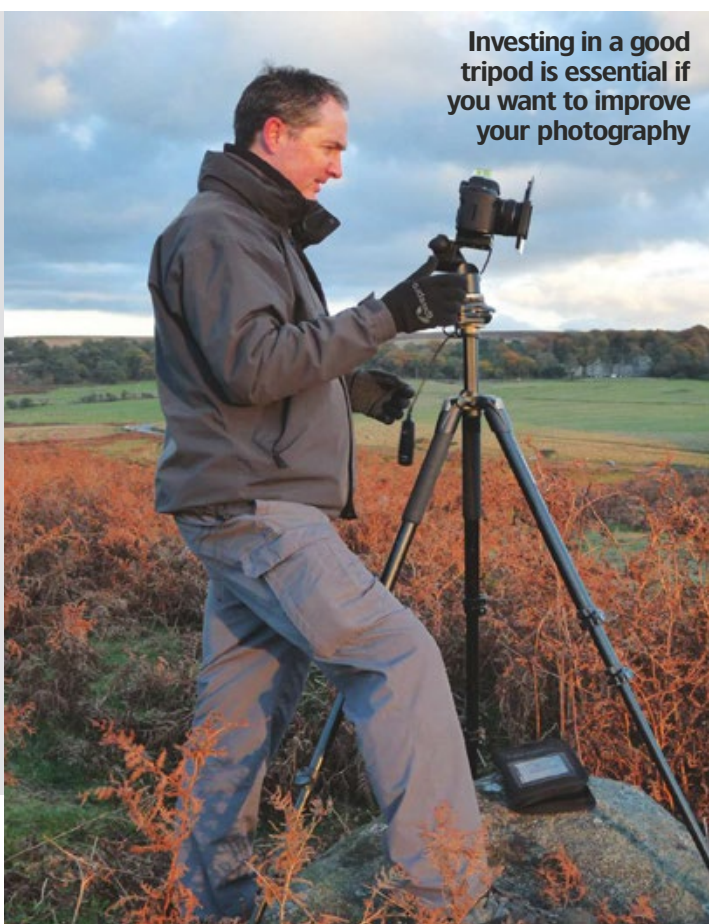
Thankfully, good composition costs nothing, but it is invaluable for successful photography. Landscapes benefit greatly if you can fill the foreground and help give your compositions a sense of depth. So don't concentrate solely on the view beyond, but instead consider your foreground by including a rock, gate or fence as the starting point of the journey into your photograph.

Fences and pathways can also be used as lead-in lines, and are a great technique for adding interest to your images. These can be used to draw the eye into the picture towards the great view beyond, and is an interesting way for the eye to be led towards that view.

When composing your image, think about where to place the main subject. Bang in the centre of the frame is not usually the best place, so use the rule of thirds technique for deciding where to position the key subject. To do this, divide the picture into thirds, by having two vertical lines and two horizontal lines dissecting the frame. Your key subject should then be placed on any of the cross sections where these lines meet.

All these techniques will greatly improve your pictures, so think about their benefits as you compose your images.

Good composition is key to a successful image, so incorporate the key techniques when you can, such as lead-in lines as illustrated here

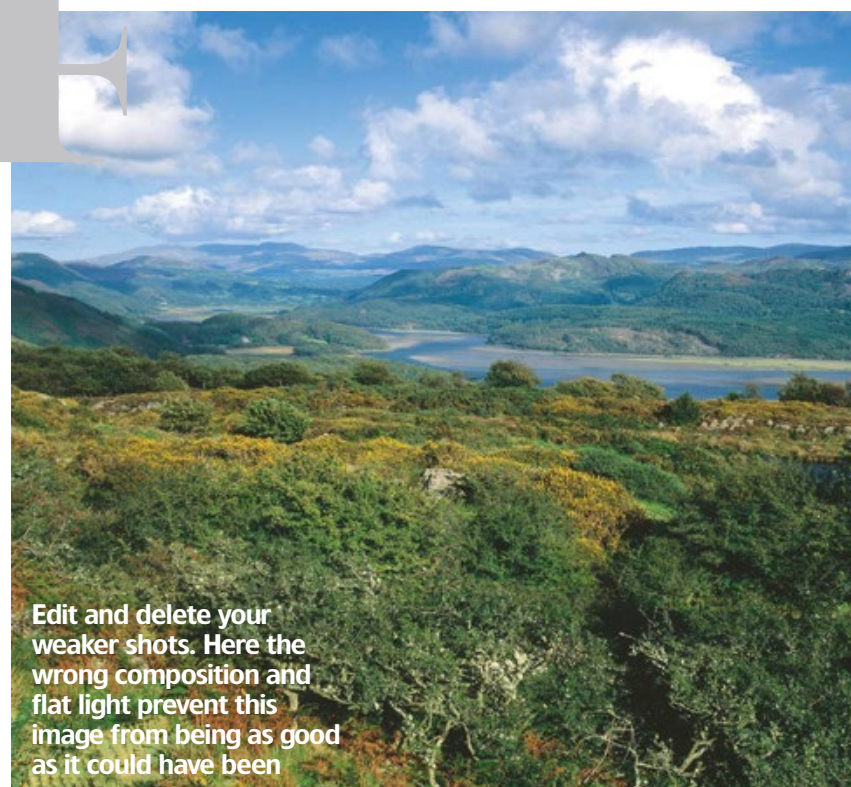


Investing in a good tripod is essential if you want to improve your photography

4 Edit

Deciding which images to delete is as important as keeping the best ones. Including weaker shots will diminish the effect of the better images, especially when viewing many photos at once. You need to be quite ruthless with the editing process, so don't be afraid to delete an image if it doesn't work.

If you understand why an image is not right, then put it down to experience or return to the location and re-shoot. Edit carefully and weed out the shots that failed, so you will have a portfolio of great pictures that you are proud of.



Edit and delete your weaker shots. Here the wrong composition and flat light prevent this image from being as good as it could have been



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77mm	£21.00
82mm	£26.00
86mm	£33.50

Sizes: 25 to 86mm



Infra Red Filters

52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95

Sizes: 28 to 105mm

ND 1000 Filters

46mm	£20.00
49mm	£21.00
52mm	£21.50
55mm	£23.00
58mm	£24.50
62mm	£26.00
67mm	£27.00
72mm	£28.00
77mm	£30.00
82mm	£35.00

SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



UV Filters

52mm	£12.95
55mm	£12.95
58mm	£13.95
62mm	£13.95
67mm	£14.95
72mm	£15.95
77mm	£17.95
82mm	£19.95

Sizes: 25 to 105mm

ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

Full ND Filters

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

ND Grad Filters

46mm	£16.50
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£19.50
62mm	£20.00
67mm	£21.00
72mm	£21.50
77mm	£22.50
82mm	£24.50

Sizes: 405 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories
Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



Variable ND Faders

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.00

Awarded four Stars from Amateur Photographer for Quality & Value



Close Up Lenses

52mm	£17.00
55mm	£18.00
58mm	£19.00
62mm	£20.00
67mm	£21.50
72mm	£23.00
77mm	£24.50

Set contains 4 lenses



Photoplus Best on Test 90% rating (Spring 2013)

"Image quality is impressive with a whopping +17 dioptries magnification. An absolute steal at that price!!"



Square Filters

ND Glass Pro Filters

0.3 ND Glass Pro	£29.95
0.6 ND Glass Pro	£29.95
0.9 ND Glass Pro	£29.95



Awarded 5 stars from for Build & Image Quality, and Value for Money
Digital Photo April 2014



Pro Filter Holders



A Size	£19.95
P Size	£24.95

NEW Aluminium Filter Holder

Pro Filter Kits

A Size Starter	£34.95
A Size Filter	£59.95
P Size Starter	£39.50
P Size Filter	£64.95

Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

Adaptor Rings

A & P Size	from £4.95
------------	------------

Square Filter Sets

Landscape	£37.50
Black & White	£39.95

ND Filter Kits



- 3 ND/Grad Filters
- Wallet
- Adaptor Ring
- Holder
- Cloth

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

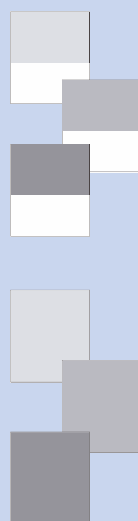
ND Filter Sets

Include 3 ND Filters

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Individual Square Filters

0.3 Full ND	£13.50
0.6 Full ND	£13.50
0.9 Full ND	£13.50
1.2 Full ND	£15.95
0.3 Soft ND Grad	£13.50
0.6 Soft ND Grad	£13.50
0.9 Soft ND Grad	£13.50
1.2 Soft ND Grad	£15.95
0.3 Hard ND Grad	£13.50
0.6 Hard ND Grad	£13.50
0.9 Hard ND Grad	£13.50
1.2 Hard ND Grad	£15.95
Circular Polariser	£26.00
Blue Grad	£13.50
Sunset Grad	£13.50
Twilight Grad	£13.50
Red	£13.50
Green	£13.50
Orange	£13.50
Yellow	£13.50
4x Star Effect*	£13.50
6x Star Effect*	£13.50
8x Star Effect*	£13.50



Step Rings

This is some of our stock. You name it, we'll make it.

Thread	Range	Thread	Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		From £4.95

Lens Adaptors

Camera	Lens	£
Canon EOS	to M42	£16.95
Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95
Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95
Canon EOS-M	to Canon EOS	£29.95
Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
Canon EOS-M	to Canon FD	£29.95
Canon EOS-M	to C Mount	£29.95
Canon EOS-M	to M39	£29.95
Canon EOS-M	to M42	£29.95
Fuji X	to M42	£24.95
Fuji X	to Leica M	£29.95
Fuji X	to Nikon	£29.95
Fuji X	to Canon EOS	£29.95
Fuji X	to Olympus OM	£29.95
Fuji X	to 4/3	£29.95
Fuji X	to Canon FD	£29.95
Fuji X	to Con/Yash	£29.95
Nikon	to M42	£24.95
Nikon	to Canon FD	£44.95
Nikon	to C Mount	£32.95
Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
Nikon 1	to Nikon	£29.95
Nikon 1	to Canon EOS	£44.95
Nikon 1	to Pentax K	£29.95
Nikon 1	to Leica M	£39.95
Nikon 1	to Leica R	£37.95
Nikon 1	to Con/Yash	£29.95
Micro 4/3	to Canon EOS	£29.95
Micro 4/3	to Nikon	£29.95
Micro 4/3	to Nikon G	£34.95
Micro 4/3	to M42	£29.95
Micro 4/3	to Olympus OM	£29.95
Micro 4/3	to Minolta MD	£29.95
Micro 4/3	to Leica R	£29.95
Micro 4/3	to Leica M	£29.95
Micro 4/3	to Sony Alpha	£34.95
Micro 4/3	to Pentax K	£29.95
Micro 4/3	to Canon FD	£29.95
Micro 4/3	to Con/Yash	£29.95
4/3	to M42	£17.95
4/3	to Con/Yash	£22.95
4/3	to Leica R	£22.95
4/3	to Nikon	£22.95
4/3	to Olympus OM	£22.95
4/3	to Pentax K	£22.95
Pentax	to M42	£18.95
Pentax	to Nikon	£44.95
Pentax	to Sony Alpha	£44.95
Pentax	to Canon FD	£44.95
Sony Alpha	to M42	£15.95
Sony Alpha	to Minolta MD	£44.95
Sony Alpha	to Nikon	£44.95
Sony Alpha	to Pentax K	£44.95
Sony Alpha	to Canon FD	£44.95
Sony NEX	to Canon EOS	£29.95
Sony NEX	to Nikon	£29.95
Sony NEX	to Sony Alpha	£34.95
Sony NEX	to Olympus OM	£29.95
Sony NEX	to Pentax K	£29.95
Sony NEX	to Leica M	£29.95
Sony NEX	to Leica R	£29.95
Sony NEX	to Canon FD	£42.95
Sony NEX	to M39	£23.95
Sony NEX	to M42	£23.95

Visit SRB-Photographic.co.uk for more adaptors!

Cleaning

3in1 Cleaning Kit	£7.50	Hurricane Blower	£4.95
Gin1 Cleaning Kit	£9.95	Blower brush	£3.50
Lens Pen	£4.95	Dust Blower	£4.95
Cleaning Cloth	£1.50		
Cleaning Solution	£1.25		



Lee Filters

100mm System

Adaptors Rings	from £20.00
Foundation Kit	£58.50
Professional Kit	£115.00
Upgrade Kit	£75.00
ND Grad Sets	£195.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99



Landscape Polariser £173.99



Lee SW150

- Adaptor	
- Holder	
- 0.6 Hard Grad Filter	
Starter Kit	£310.00

Lee Seven5

Holder	£59.50
Adaptors	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£62.00
Polarisers	£190.00

NEW

Hoods & Caps

Lens Snap Caps

52mm	£3.95
55mm	£3.95
58mm	£3.95
62mm	£3.95
67mm	£3.95

Sizes: 27 to 82mm

Rubber Lens Hoods

58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95

Sizes: 49 to 77mm

Accessories

Camera Spirit Levels	from £3.50
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainsleeves	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £8.95
Motion & Lightning Sensors	£64.95
Right Angled View Finder	£39.95



NEW Selfie Stick £9.95



Bluetooth Remote Shutter £4.95

OpTech EZ Comfort Strap	£9.99
OpTech Gotcha Wrist Strap	£9.99
OpTech Tripod Strap	£19.99
OpTech Utility Strap - Sling	£19.99



Ollclip 4-IN-1 Photo lens for iPhone 5/5s £59.95



Ollclip 4-IN-1 Photo lens for iPhone 6 & 6 Plus £69.95



Shutter Release

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95
Compact Self Take Kit	£24.95
DSLR Self Take Kit	£34.95
Angled Self Take Kit	£34.95



Winners of the Good Service Gold Award 2015

"If you're hesitant about investing in filters, SRB is a good place to start. An Excellent choice." Amateur Photographer May 2014

Being as creative as you can is the key to composing images with impact and originality



6 Get creative

Keep your images fresh and exciting by using more creativity in your viewpoint and technique. If you always shoot from standing-height level, then all your images will have the same perspective. Consider shooting from a higher or lower viewpoint. Getting lower usually just means kneeling or lying down and looking up at your subject. In contrast, a high viewpoint can mean anything from climbing a few stairs to getting to the top of a building for a bird's-eye view,

Experimenting with different apertures and shutter speeds also adds creativity to your images. You don't always have to shoot at f/11 or f/16 – indeed, using f/4 for a shallow depth of field will make a subject stand out from its background. The same applies to shutter speeds – using a longer speed is a great way to give your images a new and exciting look.

Pick a subject and photograph it as creatively as possible, just as I did for my 'Flyover' project



5 Project yourself

Setting yourself a project is an ideal way to focus your attention. Shoot themes, subjects and places, or focus on a particular technique. You'll be less distracted by other elements and you can think about how to get the best out of the subject. You can tailor your

techniques to that one subject and even visit certain locations based around the project. It's a great way to improve your photography and you can often take any new skills learned from the project and use them in your regular photography.

8 Take note

To help you improve your photography, it's worth taking notes of any settings you used so you can use them for reference next time. This will help, even if things went wrong first time, as hopefully it will allow you to analyse your mistakes and avoid them in the future.

Digital cameras have made this note-taking process much easier, and the main camera settings, such as aperture and shutter speed, as well as metering mode and which lens you used, are all stored in a file with the image. You can therefore easily refer back to this information when reviewing an image and know exactly the settings that created the technique evident in the picture.

It is still a good idea to carry a notepad with you in your bag. In this way, you can easily jot down factors that aren't registered by the camera. These include locations visited or how you took an exposure reading and from where you metered in the scene.

Your images don't have to stay in the rectangular format that your camera shoots them. Changing the format to suit your subject can produce more interesting results

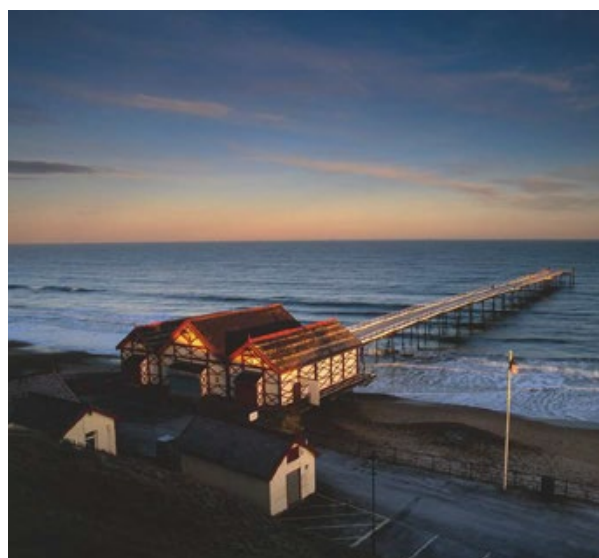
7 Crop for effect

In addition to editing your images, consider cropping and reformatting them to make them work, or even make an alternative frame for them. Cropping a rectangular image to a square or a long panoramic format will give the image a different look and may even make the image work, where it may not have

as a regular rectangle. Also, consider cropping your images to keep the composition tight. This may be just to avoid or exclude any distracting elements in the full-framed image or just correcting the viewpoint if you shoot with too-wide a lens. Often this only becomes apparent as you view the image large on a computer screen, so don't be afraid to crop the image if you feel it will benefit from this.

Deconstruct other people's photographs

IF YOU feel deflated looking at the superior work of others, define what you like about the images and where you feel they excel. Deconstructing an image in this way will help you to reconstruct your own version on location and create an image with identical elements from the view that you are faced with. Look through photography magazines, search images on websites such as Flickr and 500px or, best of all, go to a photo exhibition. Work out why the photographer captured the scene in the way they did, and what they may have been thinking as they pressed the shutter. You are trying to tap into the mindset of the photographer, and through this, you can pick up tips and ideas of how to achieve similar results at your chosen location.



1 Read the image like a book

Where does it begin, where is the middle and where does it end? What is the main focal point or subject and what gives it its personality? How did they make use of foreground and its relationship with the other elements in the composition?



2 Did they use a filter?

Although a well-taken image should not reveal signs of a filter, you should still be able to determine which filter has been used. With clear skies and rich colours, no doubt a polariser was used. With good sky detail an ND grad will have been added to control contrast.



9 Get it right in-camera

Digital imaging has totally revolutionised photography and there is so much you can do to change or correct an image. However, it can become all too easy to fall into this trap and think that you can correct any mistakes or dramatically change the image if it doesn't look right. However, just as in the days of film, it is important to get things right in-camera as much as possible. This means things like composition, light and exposure, all of which will benefit your final image if they are correct when you click the shutter.

For this reason, Photoshop and other editing options should ideally be seen as tools for tweaking your images rather than rescuing them. Software has its limitations, and if you try to change too much it will become blindingly obvious and the image will fail as soon as your tinkering becomes evident.

If you feel you are rescuing the photo with the software, then perhaps you should actually think about going out and reshooting the image.

Photoshop doesn't have all the answers and getting things right in-camera is the best approach. It may mean using a filter, if you have one, but simple things like exposure, composition and depth of field are other important factors, too



3 What format?

Horizontal or vertical? Square crop or panoramic? Why does the image suit its format? Does the vertical frame make use of the foreground or does the square format add balance to the composition? These are all essential questions to ask yourself.



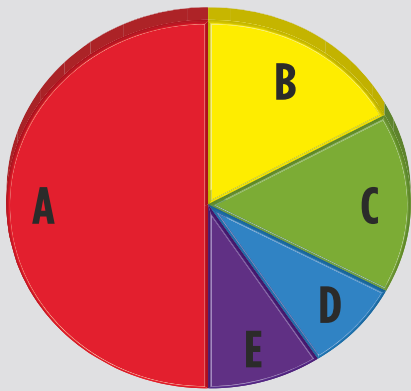
4 Colour or black & white?

Many views are improved by a black & white conversion. Why did a photographer choose black & white? Is it the use of tones or the added contrast? Why would a colour version have failed? See the world in black & white and your options are increased.



5 Where is the light?

We've discovered that light is important in a photograph, so how does this image make use of light? What time of day was it taken? From what direction and at what time of the year? If it's a colourful sunset, was there a certain element of luck involved that anyone can have?



In AP 18 April, we asked...

Do you currently own a travel zoom for your DSLR or CSC?

You answered...

A Yes, I regularly use it	50%
B Yes, but I rarely use it	9%
C No, but I intend to purchase one	8%
D No, I don't think they are good enough quality	16%
E No, I have no interest in such a lens	17%

What you said

'Although they have their limitations, this is an ideal lens to have fixed to your camera. It is impractical to carry your full kit of lenses at all times'

'If you were going out on a planned shoot I would select the best lens for that situation. However, these lenses are a good compromise'

'When travelling abroad and lumbered with airline baggage restrictions, I often just pack one body and a travel lens'

'Superzooms tend to be slow, resulting in either high ISO settings and noise, or slow shutter speeds, making them of less utility than the focal length range may suggest, for my purposes at least'

Join the debate on the AP forum

This week we ask

Have you ever attempted food photography?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

The 18 April issue's camera is the Panasonic Lumix DMC-FZ200. The winner is David Spencer from Nottinghamshire, who was picked at random.



Inbox

Email amateurphotographer@timeinc.com and include your full postal address

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LETTER OF THE WEEK

Wedding tales

The 'check it and see' bonus of photographing a wedding with a digital camera is a million miles removed from my days photographing this challenging genre (AP 25 April).

During the 1980s, I was the official photographer at many local weddings. In hindsight, my approach was astonishingly naive. Armed with a Canon AE-1, a 50mm standard lens, a flash unit, a couple of rolls of film and a rather forceful personality, I shot more than 30 weddings without, I'm proud to say, a single complaint.

However, on one occasion, I went to straighten the groom's tie and accidentally dislodged a male guest's toupee with my arm. I don't know who was more embarrassed. Another time, I saw a man sweating profusely at the reception, so I pulled his hankie from his suit breast pocket so that he could mop his forehead and two condoms fell out onto the floor!

I encountered fainting brides, nervous grooms and hysterical mums – as well as tetchy vicars, who insisted there were certain rules when it came to taking pictures in their church. Yet I loved every second of it – apart from the nerve-racking wait to see if my pictures

had come out. Thankfully, they always did.

The magic of digital has removed that worry, but I'd advise anyone wishing to have a go as an official wedding photographer to think carefully. Taking the pictures is only half of it.

Denise Fortune, Tyne and Wear

I shot a few weddings on film and I have to say that the walk to the lab to pick up the negatives and proof prints was among the most nerve-racking things I have had to do. Did I load the film correctly? Was the exposure correct? Had the lab developed the film correctly? So much could go wrong and it wasn't like I could go back and ask them if they could round up all the guests so we could do it all again the following weekend. Thankfully, everything was always fine, and I never had a complaint, but the digital safety net is a huge reassurance. Sure, memory cards can get corrupted, but I've yet to have one be so bad that recovery software can't retrieve the images. As for your anecdotes, it sounds like there is a book in there somewhere – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Baby talk

Thank you, Oliver Atwell! His critique of *Photographing Newborns* (New books, AP 25 April) was masterful – I laughed so hard I nearly sprayed my morning tea all over the table. I admired the subtlety of his approach, but was left with the distinct impression that he's less than impressed by this style of baby photography. Or am I wrong? **Alan Dryer, Buckinghamshire**

I'm just not that big on saccharine images like the ones featured in that book.

Many of the pictures are garish and, at times, a little eerie. I'm sure there's an audience out there for them – they're just not for me. As I mentioned in my review, there are far more tasteful ways to document your newborn photographically. Babies are cute enough without them being dressed up and presented as chocolate-box cherubs – Oliver Atwell, senior features writer

Tough RTS

I was delighted to see the Contax RTS camera remembered in AP (*Blast*

from the past, AP 25 April). I am still using my first RTS, bought at the end of the 1970s, from Photax in London. When I was looking for a new camera for indoor sports photography, the hyper-sensitive shutter button and fast Zeiss lenses were a deciding factor.

But the guy at Photax nearly caused me a heart attack when I enquired about its toughness. He attached a Planar 50mm f/1.4 lens to the RTS body, handed it to me and, as I went to take it, he dropped it through my hands onto the floor of the showroom. I nearly died – but



Graham Buxton-Smith's collection of Contax kit

when he picked it up and said, 'Oh dear,' in a theatrical manner, I realised it was his intention to let it fall. He fired the shutter a couple of times, focused the lens and asked if that was 'tough enough for my needs'. I immediately ordered two of them, the 5fps motordrive, 250 back and loader, RTF540 flash and seven Zeiss lenses.

Other than replacing the light seals and mirror damper, my RTS carries on as new and I've been adding to it ever since – I even have the 645 and the digital range. The picture (above) shows a small part of my Contax kit.

The Zeiss (and selected Yashica ML) lenses also make superb companions for my Fujifilm X-T1 and Olympus E-3. **Graham Buxton-Smith, via email**

As a former RTS II owner, I share your sentiments – it was a thing of beauty, and I regret selling it. It's great that you still have yours, and that your lenses are enjoying a double life on your digital cameras. – Nigel Atherton, editor

Print pleasures

In AP 2 May, you warn us that hard drives can fail, that cloud services could cease, and that we should be printing our images or we will lose them.

After I digitised all my negatives, I disposed of my prints as they were taking up too much room. I have five backups on three machines, as well as cloud backups, and I have spare hard drives should one fail.

Although the idea of keeping your images is well

intentioned, prints can fade. I have many faded examples of prints that have degraded, but I can easily access the digital backup for a new print.

Also, it is far easier to find one of my digital files on a hard drive than it would be to look through boxes of albums. **Andrew S Redding, via email**

So long as we are aware of the risks, we can each come up with our own solution. Like you, I have a couple of different backup drives, and I try to keep them in different places. Some of my favourite images are also backed up online. But prints made with good inks and high-quality paper should last over 100 years if stored correctly.

The other thing about having prints is the hands-on experience. Leave a photo album on a coffee table and watch how people can't wait to pick it up and browse the images. Compare that to booting up a computer, or television, and navigating to the album you want to view. While digital technology has revolutionised photography, it has also taken away a few of the simple pleasures – Richard Sibley, deputy editor

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 One year (51 issues) UK £150.55; Europe €259; USA \$338.99; Rest of World £221.99

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Printed in the UK by Polestar Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Tel:** 0203 148 3333

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In next week's issue On sale Tuesday 12 May



The ten commandments of wildlife photography

Three professional wildlife photographers reveal their secrets

Canon EOS M3

Does Canon's latest CSC finally give enthusiast photographers what they want?

Tamron SP 15-30mm f/2.8 Di VC USD

Mike Topham puts the wideangle zoom with a constant f/2.8 aperture through its paces

Istanbul architecture

Yener Torun's images reveal a surprisingly simple and colourful side to this historic Turkish city



© LAURA ANDERSON

Mummy Will Get It Laura Anderson

1 This beautiful image of a mother attempting to retrieve an apple that has fallen into a river benefits from its muted colour tones, soft light and overall composition. The whole scene has a painterly quality. It reminds us of walks through the park or country during the warmer months.



2

The Hunter and the Hunted Drina Cabra

2 This stunning image of a squid and its prey is certainly not for the squeamish. It's a perfectly presented and lit image, and one that utilises a great theme within its title. The squid has indeed captured its prey, but here we see that the squid too has been captured and displayed in this oddly beautiful tableau.



© JOSEPH KELLER

Octopus Joseph Keller

6 Joseph has kept his background clean and simple in order to highlight the subject. While it would be easy to imagine that the subject would stand out better against a light background, it's actually the dark tones and subtle texture that complement the octopus and help to emphasise its complex body and patterns.



© JAKE EASTHAM

Nosy Cows Jake Eastham

5 Jake's image of some cows poking their heads over a gate and wall works so well, thanks to the simplicity of the photo's composition. Breaking the image down to its most basic elements of shape, we see that there are only three elements at work: the wall and gate, the lines of cows and the expanse of background.





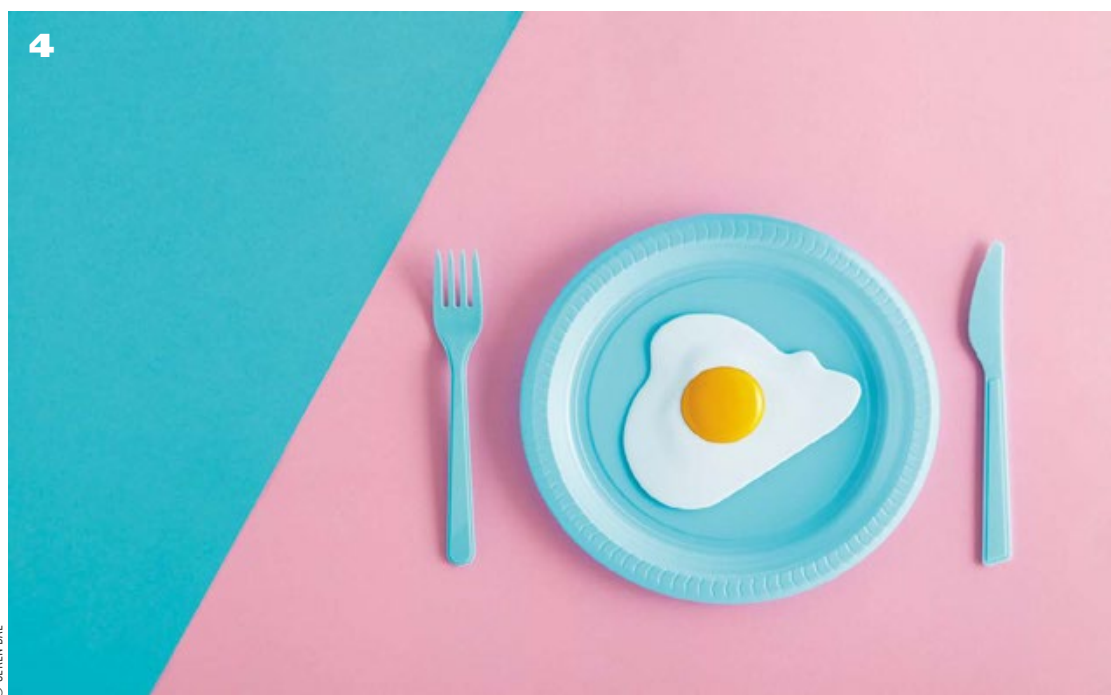
© DRINA CABRA

Meal ticket

AP whets its appetite by taking a look at the best images from 2015's **Pink Lady Food Photographer of the Year** shortlist



© 2011 ARTFEEDER



© SEREN DAL

Futuristic Breakfast Seren Dal

4 This was an image that stood out in the shortlist due to its visual and creative uniqueness. The contrast of colours is very appealing and the perfectly simple arrangement of the elements works well, particularly in the block of colour to the left-hand-side of the image.

Up Close and Personal Bry Garcia-Wilkinson

3 This image was actually taken by two individuals, both of whom make up Artfeeder, a commercial photography team. As well as being placed here, Artfeeder has been a finalist in the International Food Photographer Competition for the past three years.



© SARAH COGHILL



© VICTOR PUGATSCHEW

**Pinot Noir
Pressed
Victor
Pugatschew**

13 Here we find a shot displaying the crimson rain of pressed red grapes. The strip of light in the centre of the image is a vital component that helps the droplets to stand out and casts some necessary catchlights onto the drops falling beyond.

**Oils and
Vinegar
Adrian Mueller**

12 Adrian's abstract image highlights the hidden beauty of the most mundane things in close-up. The image is an extraordinary display of colour, shape and fluid texture.



© ADRIAN MUELLER



© SARAH COGHILL

**Saturday Night
Projects at
Restaurant
Noma
Sarah Coghill**

7 This image has so much going for it. The low-key lighting adds some drama to the image and the whole arrangement has the feel of a Caravaggio painting. Shooting from the level and angle she has, Sarah has ensured we, as the audience, are part of the scene.

**Fresh Gurnard
Sarah Coghill**

8 Look closely at this image and you'll see that Sarah has managed to include a subtle yet effective contrast of colours: the orange of the gurnard and the blue of the mat upon which the scales sit. It's also a humorous image, one that functions in much the same way as Jake Eastham's image of cows (page 18).



Smoked Wings David Griffen

9 This slice of documentary photography is a firm favourite. It's a great candid moment that couldn't have been posed better. It's the little things that make it work: the smoking of the cigarette, the smoke from the grill and the small shaft of light illuminating the meat are all standout elements.

9

Ready to Roast Tony Briscoe

11 There's a dark edge to this shot of a hen standing in a roasting pan, but it's curiously offset by the twee atmosphere and clean design of the shelving. The Oxo tin at top left adds a vital element to what would have otherwise been unnecessary wasted space.



11

Pink Lady Food Photographer of the Year 2015 Exhibition, Thursday 7 May-Sunday 10 May at The Mall Galleries, London SW1. Open 10am-5pm 7 May-9 May 2015 and 10am-1pm 10 May. For more details visit www.pinkladyfoodphotographeroftheyear.com



Picnic by the Sea Lars Ranek

10 This image of a precarious feast (that will surely be spoiled by all the salt air) is a way of injecting some drama and narrative into an everyday picnic. Shooting from a high angle has meant that Lars has been able to include the subject within a generous and dramatic field of context.

10

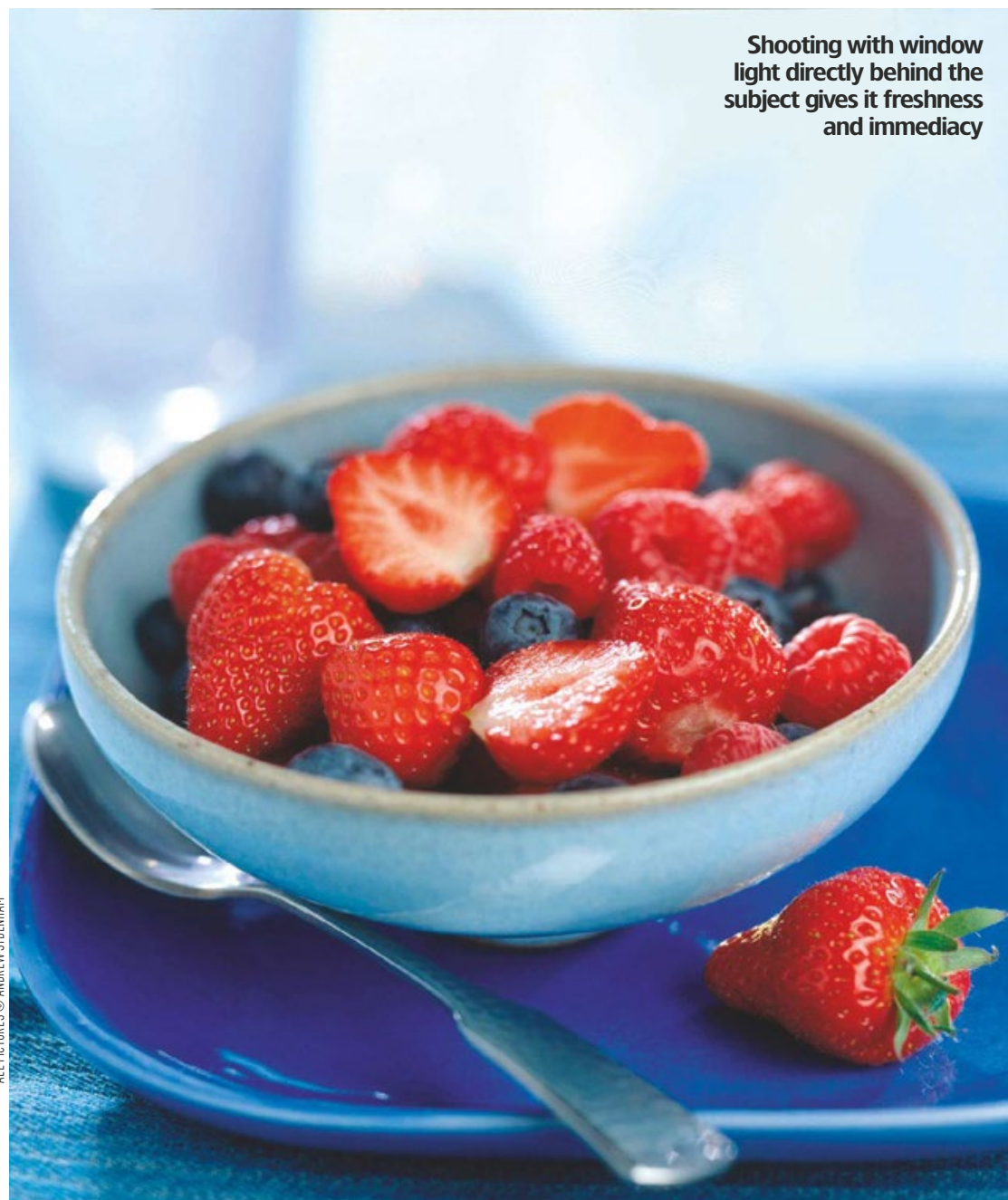
8 tasty tips

If you've ever had the desire to try food photography, **Andrew Sydenham** serves up his top tips to get you started

There was a time when fashion or cars was the genre that most aspiring photographers wanted to work in, but now food photography is the fastest-growing genre, largely due to the popularity of celebrity chefs, food blogging and TV shows such as *The Great British Bake Off*. Serious food photography tends to be a team effort, though, with the photographer the last but most intrinsic link in the chain. Before the food reaches the

plate, a props stylist will have scoured the planet for backgrounds, plates and cutlery to create the right feel, while the food stylist has shopped for ingredients, tested the recipe and decided on the best presentation for the camera. However, a photographer with a feel for food can easily create exquisite images on their own, using just basic equipment, daylight and a bag full of fresh ingredients. Follow my eight easy tips here and you'll be amazed at the results.

Shooting with window light directly behind the subject gives it freshness and immediacy



ALL PICTURES © ANDREW SYDENHAM



1 Daylight

Although mouth-watering food images are created with flash and continuous lighting in the studio, nothing beats natural daylight. Arrange your set and dishes close to a window and the indirect light will illuminate the food beautifully, with large clean highlights in liquids and water droplets.

You can photograph with the window directly behind, with light behind the camera, and you can also shoot to the side of the dish using a reflector to bounce light back to fill in the shadows. If your window lets in direct sunlight, you can always soften and diffuse the light with a white sheet or tracing paper, in a similar way to using a window light for portrait photography.

2 Selective focus and lens bokeh

The style of food photography changes, according to trends. Just 20 years ago, food images were pin-sharp from the edge of the plate to the background. Now, selective focus is a common approach, focusing on one particularly delicious element of the dish and letting the rest, along with the background detail, blur and soften.

The effect of the blur will depend on how different lenses render out-of-focus bokeh, but it can direct the viewer's eye into the key parts of the food. Using a full-frame DSLR, you will need a focal length of 50mm or longer with a maximum aperture of f/1.4 to achieve this effect.

3 Creative white balance

Accurate white balance will ensure that your food looks fresh and natural, but cooling and warming the colour temperature in post-production can add atmosphere and give a seasonal look to an image. Don't adjust too much though, as this produces an unappetising cast.



Deserts are best shot at low angles, so do some test shots beforehand to identify the best views

4 Pre-light with a stand-in prop

In most cases, when the dish is ready and plated up the window of opportunity for photography is small. The presentation will only look real and perfect for a short time, so don't start experimenting with props and reflectors. Assemble your props and background well before the food is ready and assess the lighting and focus fall-off on an object similar in size and texture to the final dish, so that when the food is ready you only have to make minor adjustments. This is a similar approach to pre-lighting a friend or assistant before your celebrity subject arrives with just ten minutes for the shoot.



Consider the background carefully – it's an integral part of the shot

5 Create your own backgrounds

There are a vast number of surfaces and materials that make fantastic backgrounds for photographing food, so use your imagination and start to think beyond a predictable white tablecloth. You could begin by collecting sheets of handmade paper and textured card – you can store a lot of the stuff without it taking up too much room.

A few planks of roughly painted tongue and groove are an excellent start, and there is nothing to stop you using both sides of the wood. Even wood from old discarded pallets can be transformed with some experimental painting effect or wood staining. Backgrounds are best supported on trestles or upturned storage crates to give you more room to light and arrange food in confined spaces and shoot down if you want to try a higher angle.



Build height in your composition by adding layers of garnish

6 Give the food height

Some food will always look flat unless you can devise a way of making it more interesting. For example, the surface of a bowl of soup needs a significant garnish or a dollop of crème fraîche to 'lift' it. Biscuits, cookies and slices of cake look great shot from a low angle and piled up with random crumbs that add to the impact. Food photographers look to build height in dishes like this, most often by adding garnishes.

7 Choose your angle carefully

Some recipes have a strong graphic feel and will have more impact photographed from directly above, while others – such as a pile of biscuits or a desert in a glass – need to be shot from a lower angle. You need to consider the composition long before the food is ready so you can concentrate on the food when it's ready to photograph. You don't want to be rearranging cutlery and background elements when the dish is in front of the camera.

When you've completed your shot as planned, try shooting around the plate, taking photos at various angles in case you discover an angle that works better for you.

8 Include people and lifestyle elements

Food photographs with human interest, including hands and people eating with hints of a dining location, can add an extra dimension to your pictures, show the process or even reveal how the food is prepared.

Adding action will make your photographs more dynamic and create a sense of place, so viewers can imagine being there and enjoying the food. This can add a lifestyle feel to your series of images. When styling a completed meal, consider adding some of the ingredients or tools used in the creation as props around the dish. These add interest both in visual composition and content of the image.

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NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.



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The original

Ludgate Hill Brian Duffy, 1959

BRIAN Duffy's desire for inventive compositions meant his images were much looser than the traditional fashion shots captured in the studio of the time. Opting to shoot on location in London the model doesn't fill the frame, and rather than shooting at waist or head height Duffy has opted to get down low and shoot from just above the pavement. The blurred foreground draws the eye towards the model, while the post on the right gives the shot a voyeuristic edge.



© BRIAN DUFFY

Classics Revisited

Ludgate Hill

By Brian Duffy

Andrew Sydenham and **Phil Hall** recreate a classic image from a *Vogue* fashion shoot

Brian Duffy, along with David Bailey and Terence Donovan, changed the face of fashion photography for good. In fact, for a time, these three photographers were bigger draws than the models they were shooting and the magazines that published their work.

Nicknamed 'The Terrible Three' by the press at the time, with Norman Parkinson going a little further and labelling them 'The Black Trinity', Duffy, Bailey and Donovan would shake up the fashion establishment, with Duffy quoted as saying, 'Before 1960, a fashion photographer was tall, thin and camp. But we three are different: short, fat and heterosexual!'

Duffy got his first commission from *The Sunday Times*, and shortly afterwards in 1957 he was hired by British *Vogue*, where he stayed until 1963. It was this decade that would see Duffy work for the likes of *Glamour*, *Esquire* and French *Elle*, plus newspapers including *The Observer* and *The Times*, shooting an illustrious line of subjects.

Duffy also branched out into advertising, but in 1979 he would have what he'd later admit to as a breakdown, setting fire to all his negatives in his front garden. Many images were saved, but Duffy turned his back on photography, instead restoring 18th century furniture. He would pick up a camera again in 2009, a year before his death from pulmonary fibrosis. ➤

FURTHER READING

Duffy

£45, ACC Editions, 2011



Compiled and written by his son Chris and Emma Baxter-Wright, this is a wonderful selection of mostly black & white images by Duffy, charting the capital at its coolest. An excellent monograph of his work.

Duffy/Bowie

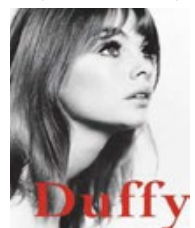
£25, ACC Editions, 2014



Written by Bowie's biographer Kevin Cann, this book focuses on the five shoots Duffy had with David Bowie. It has more than 150 colour and mono images, and includes stories and anecdotes from those attending the shoots.

Duffy

£10, Chris Beetles, 2009



Published to support the exhibition of the same name, this catalogue showcases 60 virtually unseen portraits, fashion photographs and personal pictures captured by Duffy and thought lost in the fire in 1979.

HOW WE RECREATED THE PICTURE



1 Assess location

The original shot was taken on Ludgate Hill looking towards St Paul's Cathedral. Since the original shot was taken, the area has changed quite a bit. With wider roads, the only thing that appears to have remained the same is St Paul's, although now it looks a lot cleaner than it was then.



2 The shoot

As there were unsightly bollards positioned further down the road, we had to reposition ourselves a little way up the street to avoid these ruining the final shot. We chose a focal length of 50mm to replicate the original and a low shooting position to get the desired angle of Duffy's image.



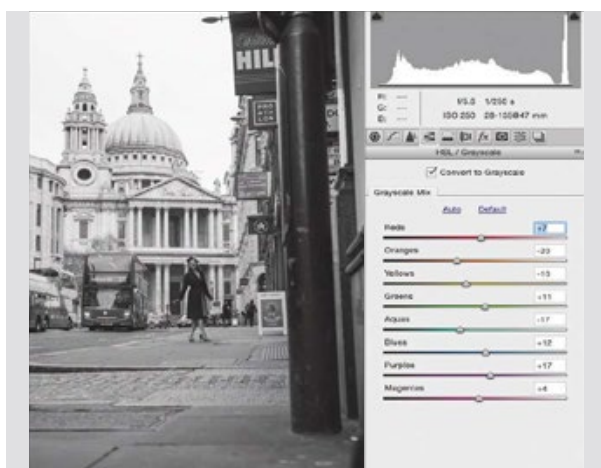
3 Review

Despite it being after rush hour, Ludgate Hill was still extremely busy. There were many more people passing by on the pavement and there has been a huge increase in traffic over the years since the original shot was taken, so we had to make sure we had the shot we wanted.



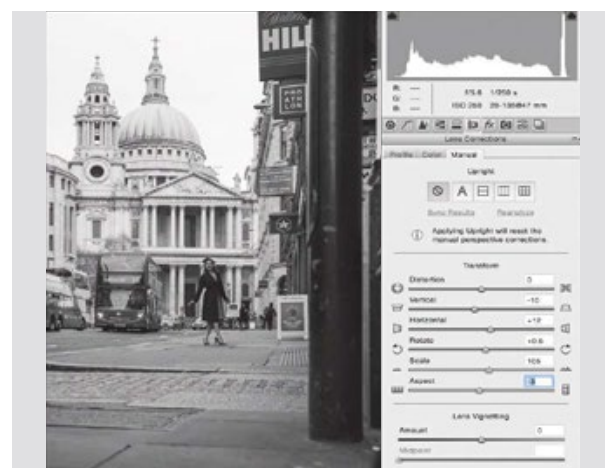
4 Basic adjustments

With the shot complete, we can now look at making some adjustments. The first is some minor tweaks to the overall look of the shot, lifting the shadows a touch and adding more contrast and clarity to give the image a bit more 'bite' than the unconverted file.



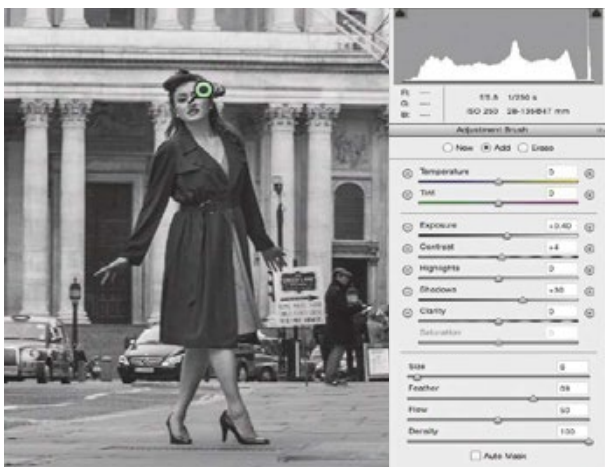
5 Mono conversion

Once the image has been converted to mono, there's not too much adjustment needed. The Red slider is tweaked to adjust the tone of the bus, while the Green slider is dragged to the right a little to make the bus number stand out more. Then it's on to the Lens Corrections tab.



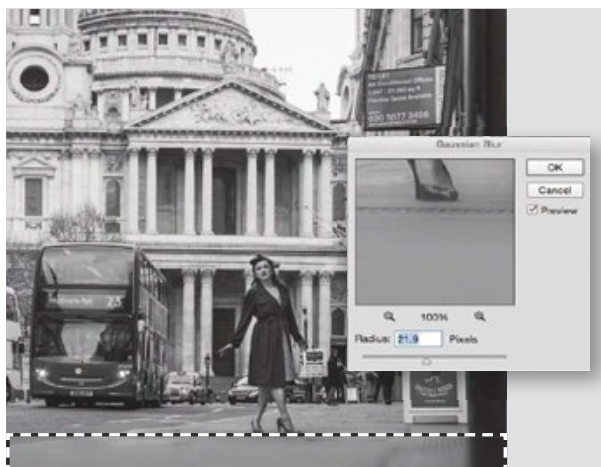
6 Lens correction

The right-hand side of the frame looks as though it's leaning slightly, so to correct this we'll drag the Vertical slider to the left and the Horizontal slider to the right to balance it out. Then all that's needed are a couple of minor adjustments before giving the image a square 1:1 crop.



7 Adjustment Brush

To make our model stand out a little more from the background, we'll use the Adjustment Brush to lift the shadows and add a little more contrast, and to avoid a sharp transition we'll use a feathered brush. With that now complete, it's time to take the image into Photoshop to make our final adjustments.



8 Blur foreground

The foreground could benefit from a bit more of a defocused look, so we'll make a quick selection, feather by about 30 pixels and then from the Filters drop-down menu we'll select Blur>Gaussian Blur and set a Radius of around 22 pixels. With that done, we can then deselect the area.



9 Film rebate

To finish, we'll add a film rebate from a transparency we've scanned. Making a copy of the image, we'll paste it over the film (filled with 50% grey) and then change the Blending Mode from Normal to Overlay, before rescaling the image to fit and cropping once more.



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AP43



Follow the leader



Election fever is upon us. Avoiding stage-managed images, **Stefan Rousseau** catches evocative views of politicians and public figures. He talks to **Natalie Denton**



ALL PICTURES © STEFAN ROUSSEAU/THE PRESS ASSOCIATION



Above: 'In 2004, Tony Blair decided to bring Libyan leader Colonel Gaddafi in from the cold and met him in his tent on the edge of Tripoli,' Stefan says. 'There must have been about 50 members of the media in that tent, but pretty much the picture that made it front page around the world was mine. That was probably the biggest hit I ever got'

Left: 'From what freelancers say, newspapers pay way less now than what they were paying 10-15 years ago – unless you take an amazing exclusive. It's a buyer's market. They can say, "I'll give you £50 for this" and if you don't take it the next person will'

Left: This infamous 'egg on your face' image of Norman Tebbit during the 1992 General Election launched Stefan's profile as a political news photographer overnight

Right: 'It's getting tougher,' Stefan says. 'Now you get 10-15 freelancers turning up to photo calls. In these situations, it's pot luck as to who gets the best shot'

exciting, as was my trip to Libya with David Cameron and the then President of France Nicolas Sarkozy.

'I went to Burma a couple of years ago with David Cameron and met Burmese opposition politician Aung San Suu Kyi and stood in her garden. We probably do get a bit blasé, to be honest. It's no big deal for us, but every now and then I have to pinch myself when I'm travelling the world, and I'm walking down the steps of the PM's plane.

'That's when I think, "Gosh I'm arriving in this amazing place with the Prime Minister"'. Stefan's privileged position isn't the result of nepotism or the old-boy network, as his extraordinary career has been three decades in the making.

After two and a half years on a humble Hertfordshire weekly, he moved to Essex to join a regional press agency, where he landed his big break. 'It was during the 1992 election when [former Tory chairman] Norman Tebbit came to campaign in Colchester,' Stefan recalls. 'I was there to photograph him at an event when a couple of protesters started heckling him. One of them threw an egg, which hit him on the face. So he's just standing there in shock, with this egg running down his face and suit,

and I was standing right in front of him, so I took a few photos with him just staring at me. It made every paper the next day [see opposite page, bottom right].'

This serendipitous moment catapulted Stefan into the big league, swiftly securing a freelance position with the Press Association. Just five years later, he was recruited by the prestigious news agency as a full-time salaried employee, covering everything from the war in Iraq to Princess Diana's death.

'When I started at PA, I covered sport, news and showbiz, but I've been there so long I've narrowed it down now, because I love politics. Today, I spend the majority of my time with politicians – photographing them, travelling with them, covering political stories. I have a great relationship with all the political parties, their leaders and their advisors. They tip me off and invite me to things, so I have a certain element of exclusivity.

'To get the access, you must build up relationships with their advisors, that's the critical thing. Then, once you're close to them, you build up a bit of rapport with the PM.'

When probed about his secret for getting – and staying – within the inner circle, Stefan reveals that politicians like familiarity. 'I'm not saying I'm the best, but they like what they know and if they know who you are and you're familiar, they'll call you up and ask you to come to stuff. This obviously helps if you're around all the time – they get to know you.'

Election time

With campaigning for this week's General Election reaching fever pitch, Stefan's workload has sky-rocketed, as he clocks up



There are impressive jobs, and then there's Stefan Rousseau's job. Working for the Press Association, the Newcastle-born, Westminster-based photographer's day job is capturing Prime Minister David Cameron on camera, whether in the UK or accompanying him across the world on the PM's private plane.

'I started with Tony Blair, followed by Gordon Brown and then David Cameron, so whoever is the Prime Minister of the day, I travel with them,' the 49-year-old says with unassuming confidence. 'I've been to many exciting places at pivotal times. Going into Iraq for the first time with Tony Blair was pretty



➤ more hours with the PM and the main opposition leaders each week than with his family.

‘The campaign started on 30 March and I’ve been on the road solidly since then,’ says Stefan. ‘It’s pretty full on. I did the first two weeks with David Cameron, then the following two weeks with [Labour leader] Ed Miliband – in the interest of fairness.

‘What I’ve noticed this year is that both main parties seem to be controlling everything very tightly. Years ago, a classic campaign picture would be a politician on a high street or knocking on doors, but I haven’t seen any of the leaders doing that this year. Public appearances are being tightly monitored to ensure photographers and TV crews don’t capture any unfortunate incidents.’

One such ‘unfortunate incident’ that potentially cost former Prime Minister Gordon Brown the election in 2010 was his infamous ‘bigoted woman’ gaffe.

‘They’ve learnt from that and that’s why they are not meeting random members of the public,’ says Stefan. ‘It’s too difficult to control – especially as Labour and the Tories are level pegging. I don’t think either of them wants to risk any more faux pas.

‘Both teams are playing for a nil-nil draw. They’re thinking, “Don’t let a goal in, just defend the whole time and we’ll get into extra time.” That way they’ll get to negotiate with each other.’

Staying impartial

Armed with two Nikon D4 cameras, a 24-70mm lens adorning one and a 70-200mm on the other, Stefan is ready for action whatever

the campaign throws at him, or more importantly, the PM. ‘Essentially, I’m trying to do two things: get my picture in the papers, so I want a good strong image; and tell the story of what’s happening. I need to portray the mood of the situation or of the Prime Minister, or explain what’s going on in a very straight and honest way without misrepresenting the situation.

‘A picture I took recently had a lot of excitement. It was at a Bolton primary school that David Cameron was visiting. He was taking a reading lesson with a couple of children, and the girl next to him kept putting her head down on the desk [see above]. I filed that picture without any comment about why she was doing that – but it happened – so I recorded the moment and it went viral on

Above: ‘It’s not deliberate, but I think people like to see humour in photos of politicians. We often find politicians a little dry, serious and unexciting. When you see them doing something silly, people love it’

Below: Stefan’s infamous shot of Gordon Brown’s advisers seemingly bowing to him as they held open doors during the 2010 Election Campaign. The former PM didn’t see the funny side

Twitter and across the internet.

‘I can’t speak for everyone, but I’m there just to photograph what’s in front of me with no political agendas. I’m there to record the moment.’

Therein lies the danger of Stefan’s job. While his impartiality is paramount, keeping favour with the Prime Minister and his advisers could make or break his career – something he nearly discovered during the 2010 General Election.

‘Gordon and Sarah Brown were visiting a health centre near Leeds,’ explains Stefan. ‘They’d done their visit and the pictures were quite nice, but just as they were about to leave a TV crew turned up and wanted a cutaway of them walking down this long corridor. At the end of the corridor there were a set of spring-loaded double doors, so two of his advisers took it upon themselves to kneel down and hold the doors open so the TV crew could get a clear shot of the PM, but it looked like they were bowing as he walked through [see below].

‘I thought, “Well, that’s a picture, isn’t it?”, so I shot it much wider to get these two guys in, and that picture just went everywhere and was talked about for a long time afterwards. It certainly didn’t help my relationship with him.

‘I don’t try to contrive anything and I don’t want to catch people out. Equally, I don’t try to make them look bad or silly, but I don’t make them look good, either. I just photograph what’s in front of me. And if they do something silly or something unfortunate does happen to them, then I’m going to capture it.’

AP



To see more of Stefan Rousseau’s images, visit www.stefanrousseau.com

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1



David Hopley, Derbyshire

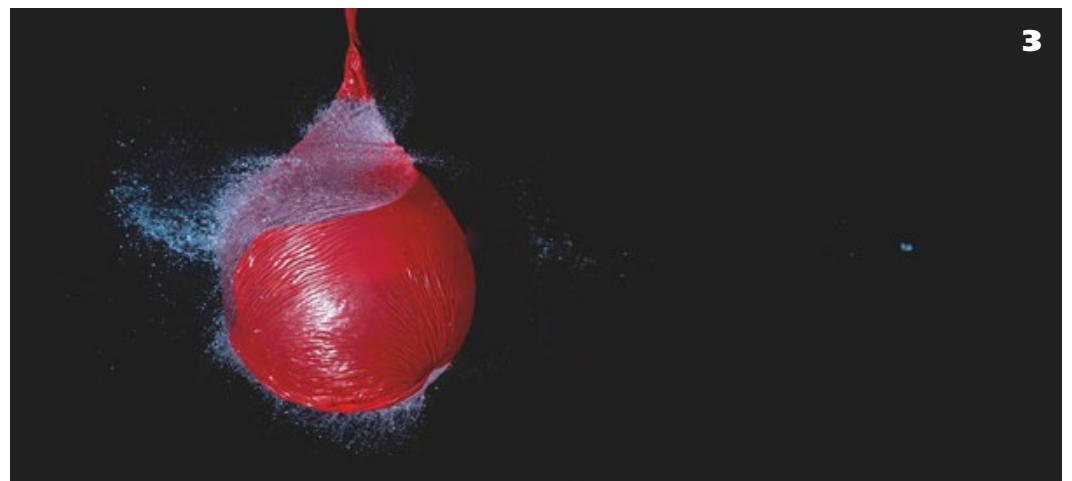


'The basic method for creating these images is to pop the balloon remotely with, for example, an airgun,' says David. 'When the shutter is opened on the camera, the scene needs to be in darkness as the flash is used to expose the action. The flash is effectively the shutter for this type of photography. I set the camera to have a 10sec timer delay. Within this period I could get into the shooting position and turn off the lights in the garage. The shutter speed was set to 10secs to enable me to aim and fire the gun at the balloon. While the garage was in darkness, the camera was unable to record an image until the flash is fired.' To see more of David's images, visit his website www.drawswithlight.zenfolio.com.

Balloon 1

1 The flash was manually set to 1/64 power, the lowest power setting on the Canon 430EX II flash unit
Canon EOS 5D Mark III, 24-105mm, 10secs at f/8, ISO 800, tripod, flash

2



3

Balloon 2

2 'The key piece of equipment needed to create these images was Triggertrap's Mobile dongle,' says David. 'Inexpensive and hugely powerful, it turns your smartphone into a smart shutter release'
Canon EOS 5D Mark III, 24-105mm, 10secs at f/8, ISO 800, tripod, flash

Balloon 3

3 'Using the free Triggertrap Mobile app, the smartphone can fire your SLR camera or flash unit by sensing vibration, motion, facial recognition or sound, which is the mode I used for these shots,' says David. 'Other modes such as time-lapse and HDR can also be used'
Canon EOS 5D Mark III, 24-105mm, 10secs at f/8, ISO 800, tripod, flash



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4



Balloon 4

4 David says the firing distance from the balloon to the gun is crucial to capture the moment when the balloon is ripping apart and the water has retained the shape of the balloon. 'I started about 2m from the balloon, and moved back 1m at a time until I was getting the results I desired,' he adds. 'Slight variations in the pellet speed and where I shot the balloon produced very different results' Canon EOS 5D Mark III, 24-105mm, 10secs at f/8, ISO 800, tripod, flash

Balloon 5

5 'Knowing how much water and talcum powder to put in the balloon was pure guesswork initially,' says David. 'I discovered that the more water I put into the balloon, the tighter the rubber skin would be around the water, making it retract quicker when popped' Canon EOS 5D Mark III, 24-105mm, 10secs at f/8, ISO 800, tripod, flash

5





Grant Simon Rogers, London



These images are taken from Grant's ongoing project, Terra Incognita. 'This is the working title for the project,' says Grant, 'as I never know where I'm going and have no idea what I will find when I get there.' Grant classes himself more as a visual artist, in that he draws, paints and sews. He works on individual projects, but also collaboratively on large public projects for the Imperial War Museum. 'With all my pictures, I am very influenced by film cameramen and women of the mid-20th century and their beautiful "day-for-night" process, he says.' Visit www.flickr.com/photos/grantsrogers.

South Down Way

1 Grant has captured a variety of elements here. The scudding clouds drift above an intense landscape of light and sea. You can almost feel the force of the storm wind as it bends the grass
Leica Digilux 2, 70mm, 1/2000sec at f/11, ISO 400

A Grand Sunday Reunion

2 London canals are one of Grant's favourite places to walk. As Grant says, he is always on the lookout for otherworldly compositions, as in this scene of sky reflected in the surface of water
Leica Digilux 2, 16mm, 1/250sec at f/7.1, ISO 100

Brockwell Parking

3 Brockwell Park is a favourite haunt of Grant's, and features in many of the images that make up his project
Leica Digilux 2, 12.1mm, 1/2000sec at f/11, ISO 100



Reader Portfolio



Sunday and Lightning

4 Using just a flash, Grant is able to infect his images with an unusual aesthetic that lends the scene an hallucinatory, night-time atmosphere
Leica Digilux 2, 70mm, 1/2000sec at f/11, ISO 400

Flashing in a London Meadow

5 Grant had Albrecht Dürer's drawings of grass in the back of his mind when he took this shot – found in a little railway siding meadow
Leica Digilux 2, 22.5mm, 1/250sec at f/5.6, ISO 100

The Sodom and Gomorrah Bird Watching Society

6 'I wanted to achieve a brooding picture before the sun came out from behind the heavy clouds,' says Grant
Leica Digilux 2, 7.7mm, 1/2000sec at f/11, ISO 400

Far Canal

7 Grant has waited for the perfect moment in order to capture a repetition of shape within the leaves and clouds reflected in the canal water
Leica Digilux 2, 10.1mm, 1/125sec at f/5, ISO 100



Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Auto correcting in Camera Raw

AUTO camera features are great for making photographers' lives easier, although it's best not to become reliant on them – you still need to be aware of when it is best to override auto settings. For example, in this photograph by Riddhi Deb, the centre of the frame is pointed at the bright daylight area in the distance. As a result, the camera's auto metering was fooled into compensating by selecting a darker exposure. Judging by the focusing, it looks like the lens was

focused on the distance, too. However, auto functions can also be used to improve images at the post-processing stage. In Camera Raw, there are auto settings such as the Auto tone adjustment option in the Basic panel, which adjusts parameters such as Exposure, Contrast, Shadows and Highlights to give a balanced range of tones. It won't always work flawlessly, but sometimes a single auto-tone click adjustment is all you need to correct an image.

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AFTER



BEFORE



1 Auto select tone sliders

This particular photograph was rather dark and obviously needed lightening. To do this, I clicked on the Auto button in the Basic panel, which auto-set the tone sliders to what Camera Raw reckoned to be the optimum tone settings. This won't always work effectively on every image, but in this case there was no need to make any further adjustments.



2 Removing noise

I noticed that the photograph had been shot as a JPEG at ISO 800. Although the camera's on-board processor would have processed the image to remove some of the noise, I went to the Detail panel and applied the settings shown here to remove more of the luminance noise. I also added more sharpness to compensate for the additional smoothing.



3 Cropping to give focus

Looking at the full-frame image, the main areas of interest were all in the centre portion of the frame, so I applied an extreme landscape crop to create a more cinema-style-format cropping. This removed the extraneous areas and focused the eye on the more important areas of interest in this scene.

Compressing the elements

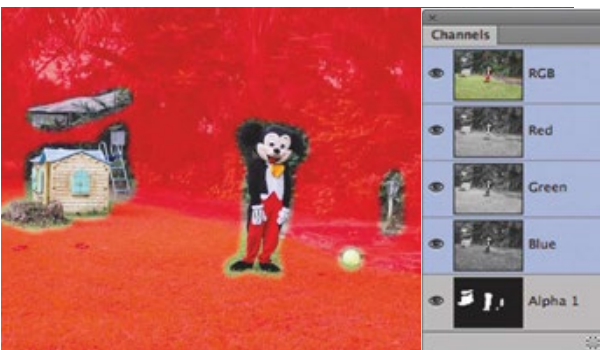
THIS photograph by Richard Eyres shows a scene that has a lot of potential. The subject matter is engaging, showing what looks like a youngster in a Mickey Mouse costume in a garden. However, the individual key elements in the original image are rather isolated and the main subject some distance from the camera. The following steps show how I recomposed the shot to fit within a classic square-format crop. If this shot had been taken from an angle more to the right, and with a slightly longer lens, a similar result could have been achieved through choosing a different viewpoint.

BEFORE



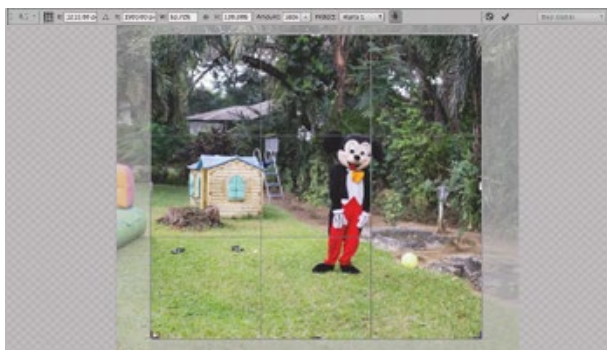
1 Fine tuning and adjusting

The first step was to fine-tune the Basic panel image adjustments. Not much was needed here in terms of tonal correction. I simply raised the Contrast and adjusted the Whites and Blacks sliders to improve the overall contrast and added a small amount of Clarity and Vibrance.



2 Photoshop masking

I then opened this image in Photoshop ready for the next stage, which was to move the main elements closer together. To prepare for this I created a new alpha channel in the Channels panel, and with the channel mask visible and filled with black, I painted over these areas in white to selectively erase the mask.



3 Bringing it all together

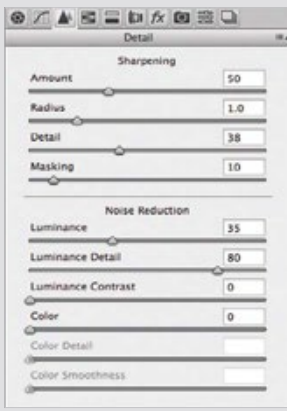
With the Background layer converted to an ordinary 'Layer 0', I selected Content-Aware Scale from the Edit menu. In the Options bar I selected the Alpha 1 channel from the Protect menu and checked the 'Protect skin tones' option. I then squeezed the selected elements closer together and applied a square crop.

Noise reduction in Camera Raw

IF YOU process JPEG images using Camera Raw or Lightroom, you shouldn't need additional sharpening or noise reduction, which is why these settings are always set to zero by default when processing a JPEG image. Raw files, however, always need some sharpening and colour

noise reduction applied by default, to which you can modify the sharpen and noise reduction settings as necessary. When editing the Noise Reduction sliders in the Detail panel, the Luminance slider can be raised to help remove the luminance (random pattern) noise and

fine-tuned by further adjusting the Luminance Detail and Luminance Contrast sliders. With raw images the Color slider is always set to a default setting of 25, but it can be raised where there's a lot of colour noise. Colour bleed can be controlled by adjusting the Color Detail slider.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Cullmann Concept One OH4.5V hybrid ball head

Andy Westlake examines Cullmann's new hybrid ball head that aims to serve both stills and video shooters

● £150 ● www.cullmann.de

IF YOU'RE a photographer who also likes to shoot video and habitually carries a tripod, then you've probably found yourself facing a dilemma over what head to choose. Stills photographers prefer ball-and-socket heads for their flexibility, compact size and relatively light weight, while videographers demand smoothly operating pan-and-tilt heads with a long control handle. On the face of it, these two requirements are mutually incompatible.

Cullmann is trying to square this circle with its new Concept One hybrid ball heads. In photo mode, these behave as perfectly normal ball heads, with a friction control and independently locking panning base. However, by lining up two arrows on the ball and the housing, then twisting a knob on the side of the head, the ball can be locked to move in one axis only. A long panhandle can then be slid into the quick-release platform, in effect transforming the head into a pan-and-tilt unit for video work. It can be quickly reset to stills mode by pulling out the side knob and twisting it back to its photo position.

Cullmann makes these heads in three sizes, with maximum loads ranging from 5kg to 16kg. Photo-only versions are also available without the video mechanism, with a video conversion kit if you change your mind later. On test here is the mid-sized OH4.5V model.

Verdict

When used for stills, I found that the OH4.5V was solidly made and dependable, and capable of supporting a full-frame SLR with 70–200mm f/2.8 lens. The friction control offers a good range of drag, but it has no scale, so can't be easily reset for different lenses or applications. In video mode, the OH4.5V offers reasonably smooth movements, although it can't match a specialist fluid head.

A note of caution: the quick release employs an unusual diagonally sliding clamp with a locking lever, which means that it won't accept many generic Arca Swiss-type plates. Also, the head has no bubble level. Overall, though, this is a pretty ingenious solution for those photographers who also like to shoot video.

Pan scale

The independently locking panning base is marked at 2.5° intervals for panorama work

Quick-release plate

The 9cm-long dovetail plate has a standard 1/4in screw and end-stop screws to prevent it sliding off the platform

Amateur
Photographer
Testbench
Recommended
★★★★

At a glance

- Hybrid photo/video head
- Friction control
- Detachable panhandle
- Weight 650g
- Load 7kg

ALSO CONSIDER

UniqBall UBH 35X ball head

www.uniqball.eu £270

With a concentric dual-ball design allowing use as a pan-and-tilt head, the UniqBall UBH 35X is designed more as a levelling head than for video.



FLM CB-38FT

www.film-gmbh.de/en/home £195

Another ball head that can be locked in one axis to give pan-and-tilt only, the CB-38FT weighs just 490g but takes a 25kg load. A quick release is extra.



Manfrotto 391RC2 photo/video pan-and-tilt head

www.manfrotto.co.uk £48

The 391RC2 is a basic three-way head with Manfrotto's usual quality that can be used for both photo and video shooting.





Cullmann Concept One 625C tripod

● £244 ● www.cullmann.de

WITH a huge array of carbon-fibre tripods on the market, each manufacturer has to offer something a little different to stand out from the crowd. However, while Cullmann describes its Concept One range as innovative, there's not a lot unusual here. The

625C sits between the larger 628C and lightweight 622TC in the range, with

cheaper aluminium versions of each also available.

With four-section legs and twist locks, this 1.32kg tripod stands 131cm tall with the column down, and 157cm with it extended. Reverse-folding legs give a packed length of 44cm. Perhaps the best feature is the design of the three-position leg-angle locks, which are easily grippable collars at the top of each leg that spring solidly into place in each successive position

as the legs are folded downwards. There's a retractable weight hook on the centre column, a single bubble level on the main casting and each leg has a foam sleeve for comfortable carrying.

The rubber feet unscrew and can be interchanged with a supplied set of ground spikes, but while this is a nice touch, it's less convenient than integrated retractable spikes. Likewise, while a short centre column is included for low-level shooting, fitting it requires a socket wrench to exchange the head platform – not an operation I'd relish carrying out in the field. Build quality is fine without being outstanding – for example, the centre column of our sample didn't slide very smoothly.

Overall, the Cullmann Concept One 625C is a competent tripod with nice touches, but it falls short in some areas compared to its competitors. I suspect many photographers would be very happy with it, but other brands offer arguably more user-friendly designs for a similar price.

Andy Westlake



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Filling the frame with your subject is made even easier with the extra reach Sigma's new lens offers at 600mm

New versus old

Is the new **Sigma 150-600mm f/5-6.3 DG OS HSM | C** lens superior to the manufacturer's popular 150-500mm f/5-6.3 DG OS HSM model? **Michael Topham** tests the pair side-by-side



At a glance

150-500mm f/5-6.3 DG OS HSM

- 21 elements in 15 groups
- 220cm minimum focus distance
- 9 diaphragm blades
- 86mm filter thread
- 94.7 x 252mm
- 1,780g
- £700

At a glance

150-600mm f/5-6.3 DG OS HSM | C

- 20 elements in 14 groups
- 280cm minimum focus distance
- 9 diaphragm blades
- 95mm filter thread
- 105 x 260.1mm
- 1,930g
- £900

When Tamron unveiled the SP 150-600mm f/5-6.3 Di VC

USD lens in November 2013, it quickly became one of the most attractive third-party telephoto zooms for sports and wildlife photographers. Favourable reviews and its ability to zoom closer to the action than Sigma's popular 150-500mm f/5.6-6.3 DG OS HSM put pressure on Sigma's engineers to produce a telephoto zoom with a similar reach.

Sigma's reply came in the form of not one, but two 150-600mm lenses. The first to arrive was the 150-600mm f/5-6.3 DG OS HSM Sport – a lens aimed at pros, with professional-grade optics and excellent durability for challenging, high-action photographic situations. Its sister model and the

lens in the spotlight here is the 150-600mm f/5-6.3 DG OS HSM Contemporary – a lens geared towards enthusiasts with its more affordable price tag and portable, compact design.

Late last year I was fortunate to be one of the first to get my hands on an early sample of the 150-600mm f/5-6.3 DG OS HSM | S and I subjected it to a thorough test to find out how it performed at photographing motorsport. Extremely impressed by its versatility and all-round performance, I'm eager to find out if Sigma's Contemporary version is just as good and how it fares against Sigma's older, yet still extremely popular, 150-500mm f/5-6.3 DG OS HSM. Before revealing how it performs in the field, let's take a closer look at how the specs shape up on paper.

Specification

The main advantage the Sigma 150-600mm f/5-6.3 DG OS HSM | C has over the older 150-500mm f/5.6-6.3 DG OS HSM is the extra reach it offers at the long end. To ensure the new lens maintains the same variable aperture through its extensive focal range, the front element has been enlarged



Tripod collar

THE TRIPOD collar on the new lens is slightly different from that found on the 150-500mm f/5.6-6.3 DG OS HSM. Designed to be flush with the barrel of the lens when fitted, it can be detached and replaced with



the rubber protective cover that is supplied in the box. Attaching this cover is a fairly straightforward – just line up the markings and push it to fit.

The foot of the tripod collar on the new model isn't as long as that on the older 150-500mm. While the smaller tripod collar helps to keep the lens compact and the overall weight below 2kg, it's not long enough to carry the camera comfortably upside down by the lens. Those who like to carry their kit in this way will want to source a replacement collar. However, at the time of writing Sigma doesn't produce one for the lens and the collar from the 150-500mm isn't compatible.

Vignetting is more pronounced at the long end of the zoom, but in this image (shot at 280mm at f/6.3) dark corners can be traced at the far edges



and where the older 150-500mm had a 86mm filter thread, the 150-600mm's accepts filters and adapter rings with a 95mm diameter.

The internal construction has also been reworked and sees an arrangement of 20 elements in 14 groups in the new lens, compared to 21 elements in 15 groups in the older model. The construction of the new lens features three SLD glass elements much like the 150-500mm, but also includes one FLD glass element in the design, which is known for being the highest-level low-dispersion glass available for high light transmission to effectively counteract chromatic aberration. Based on this, I'm expecting to see an improvement in the way the lens handles aberrations, which I'll touch on later in this review.

The focusing system relies on Sigma's Hyper Sonic Motor design (HSM) to deliver high speed and quiet autofocus, as well as full-time manual-focus override that can be set from the focus-mode switch and adjusted by rotation of the focus ring. It's also possible to customise the lens and adjust its AF speed and focus-limit settings by pairing it with Sigma's USB Dock.

Although the Contemporary lens doesn't employ the same splash and dustproof construction as Sigma's Sport variant, it does feature rubber sealing around the outside of the brass-made bayonet mount to prevent any ingress of water or dust.

It's all sounding positive so far, but there are a few caveats to consider. Weighing 1,930g, it's 150g heavier than the 150-500mm f/5.6-6.3 DG OS HSM, and with a 280cm minimum focusing distance it doesn't focus as closely. This, and the fact it's only available in Canon, Nikon and Sigma mounts means that it's not compatible for everyone. Pentax and Sony users wanting a long telephoto zoom of this variety will be more inclined to look at the older 150-500mm f/5.6-6.3 DG OS HSM that is available in five mounts.

Design

Positioned side-by-side with the 150-500mm f/5.6-6.3 DG OS

To capture this pin-sharp shot, the camera's autofocus system was set to Zone AF with continuous (AI Servo) tracking employed

HSM, the 150-600mm f/5-6.3 DG OS HSM | C has a clean, minimalist design that's in keeping with Sigma's line-up of current Contemporary, Art and Sport lenses. It loses the gold lettering previously synonymous with the brand, the focal length markings are clearer to read on the zoom ring, and the tripod collar is now flush to the barrel, whereas it protruded slightly on the older model. The focus-distance indicator sits ahead of the tripod collar, where previously it was positioned behind, and the zoom ring is larger, to make it easier to find when your eye is pressed up against the viewfinder. Regrettably, the same can't be said for the manual-focus ring, which is fairly thin by comparison and doesn't

‘To prevent the zoom creeping, the zoom lock can be engaged at any one of the eight marked focal lengths on the barrel’



provide the same level of grip as the zoom ring.

To prevent the zoom from inadvertently creeping when it's carried over the shoulder, the zoom lock can be engaged at any one of the eight marked focal lengths on the barrel. With the lock engaged, a sharp twist of the zoom ring can be used to unlock it instantly – a feature I found particularly useful on the Sport version when I wanted to keep the lens locked to a specific focal length on the move, but then be able to adjust it quickly for a spur-of-the-moment shot. This is an improvement on Sigma's older 150-500mm that could only be locked at the widest focal length and has to be released in the more conventional way using the lock/unlock switch.

The layout of four switches to control focus mode, focus distance, custom settings and the lens's optical stabiliser function makes the appearance of the lens barrel a



The lens is ideal for shooting candid, as well as getting up close to the action

little more complex. However, they all add up to offer the user better control directly from the lens. The switch that's been added to prevent the autofocus operating across its full distance range is not only a good example of Sigma's attention to detail, but it can also be used to ensure that the lens doesn't

attempt to focus too closely on a subject and prevent hunting over greater distances.

The optical stabiliser switch operates in the opposite way on the new model, so rather than flicking the switch forward from behind the camera to switch OS off, it now has to be pulled back. In

the same way the older 150-500mm offered two OS modes, there's the option to set optical stabilisation to Mode 1 or Mode 2. Mode 1 is intended to compensate for camera shake related to general photography, whereas employing Mode 2 turns off stabilisation in the direction of panning and is designed to enhance the effectiveness of the stabilisation when the lens is being used to capture moving subjects.

Performance

As to be expected from a Sigma lens equipped with the company's Hyper Sonic Motor, autofocus operation is consistently smooth across the focus range and goes about its business in a quiet and unpretentious manner. Testing the lens out in the field in the type of high-speed sporting environment for which it's made revealed a hasty autofocus speed, just like Sigma's Sport version. Switching between the older



➤ and newer lenses revealed an impressive responsiveness and accuracy from the 150–600mm f/5–6.3 DG OS HSM | C, and it proved to be fractionally faster at acquiring focus than the 150–500mm f/5.6–6.3 DG OS HSM. I also found the 150–600mm slightly faster at acquiring focus when asked to shift from a close subject to a distant one than vice versa.

The optical stabiliser of the lens performs admirably too, and like the OS system on the older 150–500mm it allows you to shoot up to 4 stops slower than is otherwise possible. The vital role the OS system plays in compensating for handshake is clear to see through the viewfinder when it's switched on and off. Plus, as well as operating somewhat more quietly than the 150–500mm, I found the positioning of the OS switch and the way it has to be pushed forward to activate OS more intuitive.

Although noticeably lighter and more compact than Sigma's Sport version, the Contemporary lens remains a fairly heavy optic to carry around on your shoulder all day. For those who'd like to shoot in comfort, attaching it to a monopod can help to take the weight off. The compromise of having a bit more reach at the long

Pushing the zoom to its full potential can result in some dramatic results. Here the zoom was used at 600mm with the aperture set to f/6.3



The versatility of the focal range enables you to compose subjects tightly in the frame, as illustrated in this image



‘Although noticeably lighter and more compact than Sigma's Sport version, the Contemporary lens remains fairly heavy’

end, however, is the effort involved in shifting the optics to the maximum focal length. Unlike the older 150–500mm, which operates across its zoom range in just under a quarter of a turn of the zoom ring, the newer 150–600mm operates across its range closer to half a turn. This means that while it's possible to zoom from the widest end to full telephoto with a couple of twists from behind the camera on the older 150–500mm, it ends up being a four-stage process on the newer 150–600mm.

Image quality

For prospective buyers and those considering Sigma's 150–600mm f/5–6.3 DG OS HSM | C as an upgrade from the older 150–500mm f/5.6–6.3 DG OS HSM, the sharpness it resolves and the way it deals with vignetting and chromatic aberrations is crucial.

Testing the lens through its focal range at every aperture alongside the 150–500mm uncovered noteworthy differences. With the zoom set to 150mm, the newer 150–600mm exhibits fractionally less vignetting between f/5 and f/8, which is absent altogether by the time f/11 is reached. As expected, vignetting becomes more pronounced as the zoom is extended and users should expect corner shading to appear at the edges from f/6.3–f/11 between 300mm and 600mm.

Close examination of my test images also revealed that where the aperture begins to close from f/5 to f/5.6 at 174mm on the 150–500mm, it closes at 180mm on the 100–600mm. It's a similar story at the longer end of the zoom, and where the aperture closes from f/5.6 to f/6.3 at 313mm on the 150–500mm it does so at 388mm on the



150–600mm, which results in it offering the user a slightly faster aperture advantage.

On the subject of sharpness, it was originally difficult to decipher a winner in this respect based on comparable sharpness at the centre of the frame, but a closer inspection around the edge of my test images revealed that the newer 150–600mm is the sharper of the two in the corners. Examining images at close

magnification also revealed an improvement in the way the 150–600mm tackles chromatic aberration, with noticeably less purple and green fringing apparent along high-contrast edges. This means less work is required in post-processing to remove it.

Final thoughts

For enthusiasts who aren't concerned about their long-reach telephoto zoom being weather

Lens hood

THE HOOD that Sigma supplies with the new lens is larger than that used on the 150–500mm f/5.6–6.3 DG OS HSM and is made from plastic. Although it's not constructed from metal like the hood that fits the Sport lens, it is lighter and the twist-to-lock design makes for fast attachment and removal.

The hood is large enough in terms of its diameter to be rested nose down on a level surface, but it doesn't feature the same

removable and replaceable rubber ring as the Sport variant to help protect it. Those who may remember the review of the Sport lens last year will recall the issue I experienced when the small screw that's used to secure the hood was lost. Those looking at the Sport version ahead of this Contemporary lens will be glad to know that the necessary modification to ensure this locking screw is captive and irremovable has since been made by Sigma.



The hood features a twist-to-lock design and is made of plastic

sealed to a professional standard, there's a £600 saving to be made choosing the 150–600mm f/5–6.3 DG OS HSM | C over Sigma's 150–600mm f/5–6.3 DG OS HSM | S. Shooting continuously with the newer 150–600mm for more than seven hours at Brands Hatch, and regularly switching back and forth between the older 150–500mm, demonstrated that its extra reach is of great benefit and gets you that bit closer to filling the frame with a distant subject.

However, it's worth bearing in mind that this comes at the cost of having to rotate the zoom ring further. During my testing, I found that zooming from the wider end to full telephoto was indeed faster using the older 150–500mm.

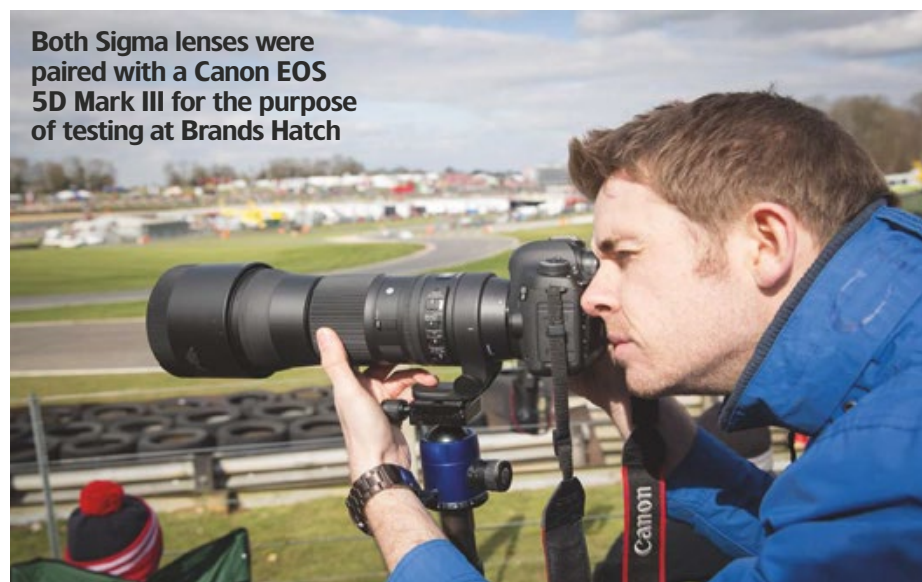
The difference in weight between the two lenses is barely noticeable, but I did find it much more manageable to transport around than the Sigma 150–600mm f/5–6.3 DG OS HSM | S. Also, I was able to handhold it for longer periods, before turning to my monopod for

some additional support.

The excellent build quality, clean looks and subtle changes to the design all add up to make it a superior lens, but is it worth purchasing or upgrading? For those looking to buy their first super-telephoto lens I'd say yes, it is, but for anyone who already owns the 150–500mm f/5–6.3 DG OS HSM and is considering trading this model in to help fund the newer lens it's a much harder decision to justify. With many second-hand retailers offering around £330 for the older 150–500mm in mint condition, there's a hefty £570–£600 difference to make up if you're planning to upgrade.

For the improvements the 150–600mm f/5–6.3 DG OS HSM | C lens brings to the table over the older version, this amount of money will be difficult for most to justify. However, for those buying their first serious long telephoto zoom it's one of the best and most affordable third-party optics for the enthusiast photographer.

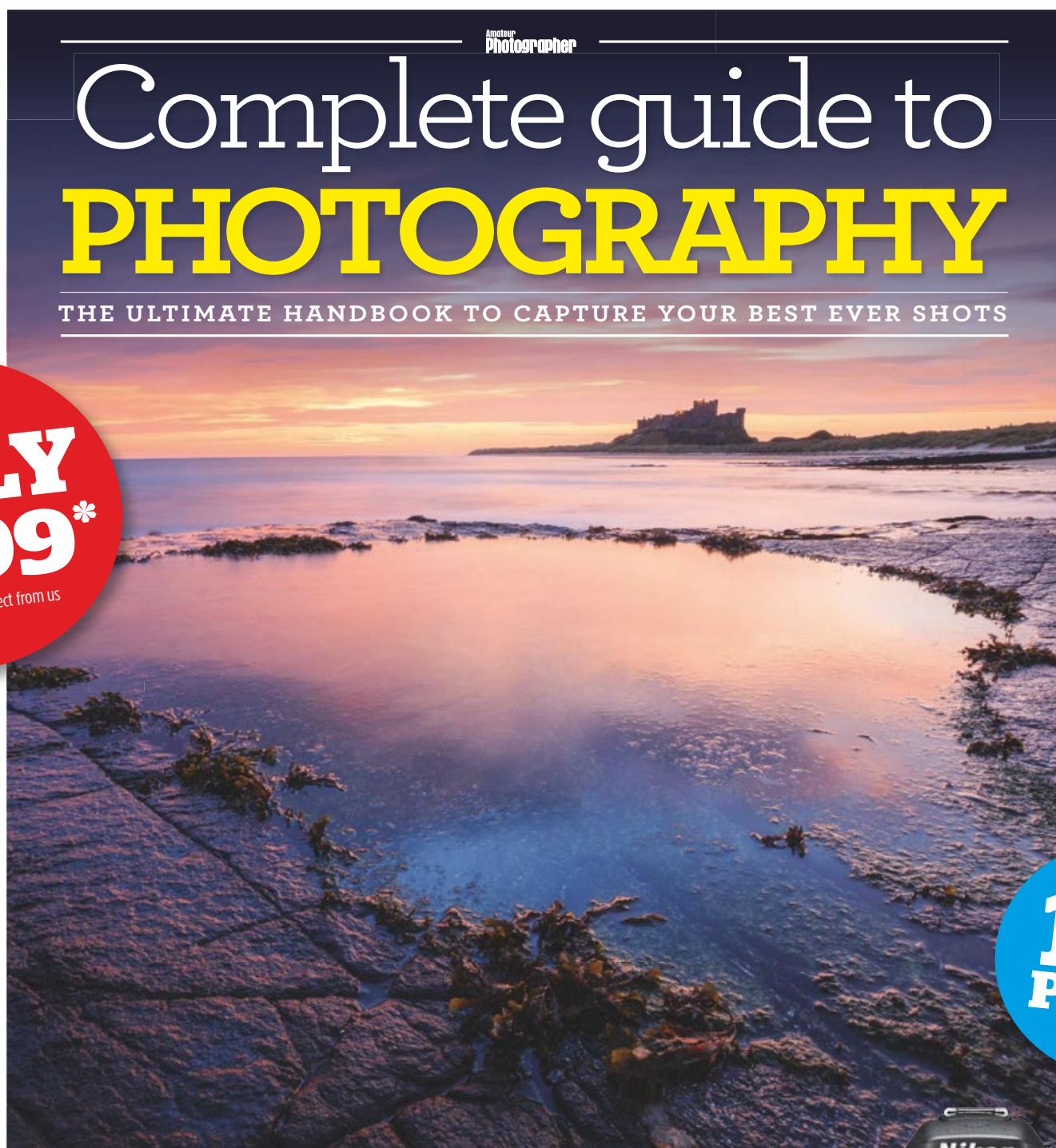
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Both Sigma lenses were paired with a Canon EOS 5D Mark III for the purpose of testing at Brands Hatch

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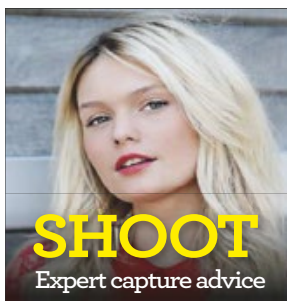


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With the E-M5's flip-out LCD, I was able to get above the other photographers to achieve unique angles

Rock 'n' roll star

Callum McInerney-Riley takes to a photo-pit armed with the **Olympus OM-D E-M5 Mark II** to see how it fares in the demanding conditions of live music photography

When we received the Olympus OM-D E-M5 Mark II at the beginning of March, it went straight to AP technical editor and Olympus user Andy Westlake for test (see AP 21 March). However, before Andy put the camera through its paces, Andrew Sydenham subjected it to a number of tests in the lab to find out how the 16.1-million-pixel Four Thirds sensor performed. Unsurprisingly, the OM-D E-M5 Mark II delivered some fine results, with a dynamic range of 12.5EV and a resolution of 3400l/ph at ISO 100. At these low ISO sensitivities, the Olympus OM-D E-M5 Mark II showed it is on a par with many APS-C DSLRs.

However, for many photographers the highlight feature of the OM-D E-M5 Mark II is its 5-axis in-body stabilisation. This

moves the sensor to combat pitch, yaw and rotational movements, allowing you to shoot at much lower shutter speeds handheld and still get a stable image. Also, as the image stabilisation is in the camera body, it will work with any lens.

I wanted to try out the OM-D E-M5 Mark II's capabilities myself, so I first took the camera on a cityscape photographic workshop. It was at night, lit with just street lights and I was using up to ISO 3200 with shutter speeds of around 1/10sec. Shooting a couple of cityscapes through the night showed me what the OM-D E-M5 Mark II was capable of – and I was impressed!

My second test for the OM-D E-M5 Mark II was at the NME Awards Tour at The Forum in north London. There is a reason professional music and events photographers wield the latest and

greatest DSLRs that cost thousands of pounds, as the conditions in which people have to shoot bands are among the hardest possible for any type of camera. Often the lighting is constantly changing, which is a challenge for the metering system. Also, subjects are in very low light, which makes autofocus very difficult and high ISO sensitivities are required to get a quick enough shutter speed. Inevitably, putting a Micro Four Thirds camera through this was going to be a huge ask.

I arrived at the venue with nothing more than a messenger bag. Inside I had every 35mm equivalent focal length from 24mm through to 300mm, all covered by lenses of f/2.8 or faster. My lens kit included an Olympus 12mm f/2, an Olympus 45mm f/1.8, a Panasonic Lumix G Vario 12-35mm



At a glance

- 16.1-million-pixel, Four Thirds sensor
- ISO 100-25,600 (extended)
- 3in, 1.04-million-dot LCD
- 2.36-million-dot EVF (0.74x equivalent magnification)
- 1/8000sec maximum shutter speed
- 5-axis image stabilisation
- £900 body only



There's still a good depth of field even when shooting at 12mm and f/2



'The E-M5 Mark II did a sterling job in a challenging environment'

➤ f/2.8 and the new Olympus M.Zuiko 40-150mm f/2.8 Pro. Everyone else in the pit was shooting with a DSLR or two and dragging around a big rucksack or roller case containing all their gear. Having such light kit is a huge advantage and I knew from experience that the Micro Four Thirds lenses don't compromise on sharpness.

I spent some time walking around the venue shooting images as people started to arrive before I joined the gaggle of DSLR-brandishing music photographers in the pit in front of the stage waiting to see bands such as Slaves, Palma Violets, The Wytches and Fat White Family.

I began by shooting The Wytches, who were somewhat still and heavily backlit, so I opted for the 45mm f/1.8 lens using single-point AF to try to get the frontman's eyes pin-sharp. He didn't move much, so I could simply pick my shots.

I was impressed how quickly the autofocus locked on in this low-light situation. The lighting was primarily from behind, which forced me to shoot at ISO 3200. When shooting at such a high ISO, it's difficult to pull up detail from the shadow areas because that's when a lot of luminance noise

When the subject is hardly moving, locking focus with a single AF point and picking your shots is quite easy

starts to appear. So, working with the limitations, I underexposed, sacrificed the shadows and made sure I got a sharp shot.

There was a lot of artificial smoke that started to fill the room, which presented yet another challenge. Although the smoke adds to the ambience of the image when the coloured lights hit it, the view between you and the subject is dramatically compromised. This means edges of in-focus areas are not as sharp as they could be, as in-camera noise reduction applied to JPEGs does not perform to its potential.

With smoke filling the stage, the 45mm lens wasn't helping me get any better shots. As I was confident I'd got a couple of decent tight headshot images, I decided to switch to the 12mm f/2 lens in my pocket. As Micro Four Thirds primes are so small, I was able to change the lens without even putting the other lens down. You can comfortably hold two lenses in one hand and just switch them over, which is a huge bonus in this situation. With shooting limited to three songs per band, walking to the sidelines, picking up another lens and changing it would eat into valuable shooting time.

When Slaves came out they were very active performers,

With static subjects, I was able to take advantage of the OM-D E-M5 Mark II's in-body stabilisation. This was shot at 1/6sec handheld



jumping around the stage. Even in good light I wasn't able to use single-point AF as they were moving so quickly. I switched over to using all the AF points and C-AF (continuous autofocus). For the most part, the stage was in total darkness apart from a flash from a spotlight. I stuck with the 12mm f/2 lens, but even with the wider focal length I had to track my subject to keep it in focus. However, I was impressed that the OM-D E-M5 Mark II was quick enough to find focus in this situation.

Freedom of the LCD
Photographing from the pit is very restricting, as everyone is shooting at knee-height to the artists – which is a very unflattering angle. Most people were using optical viewfinders and bunched up at the front of the stage. However, this is where the tilting swivel LCD of the OM-D E-M5 Mark II really came into its own and I was able to get above the DSLR users and shoot from a much higher angle. I was also able to add foreground elements to the shot at low angles.

Final thoughts
I'm not urging everyone to ditch their DSLR and go out and buy a compact system camera for music photography, but I must state

that the OM-D E-M5 Mark II is an incredible bit of kit that did a sterling job in a challenging environment where only the best cameras hold their own. From my experience of shooting at these venues with a Canon EOS-1D X, I know that those photographers with a flagship full-frame camera such as this would be able to shoot at around ISO 8000 without having images blighted by noise. This is where a big sensor designed to perform at high ISOs, coupled with a fast lens, has its advantages, as it gives more detail in shadows, while a faster shutter speed results in sharper images and less motion blur. While the OM-D E-M5 Mark II has excellent 5-axis image stabilisation, unfortunately it offered very little benefit in this case. However, although I didn't expect it to compete against a £4,000-plus DSLR, it did offer a huge amount of freedom and advantages over a DSLR, including light weight and the ability to shoot from better angles and change lenses rapidly. These all helped me capture images that I was very happy with. Overall, the OM-D E-M5 Mark II is a very competent camera and to achieve what it did in demanding conditions is a very impressive feat.



Borrowed controls

WHEN I picked up the Olympus OM-D E-M5 Mark II from the technical editor, it was set up to his personal preferences. He had changed the display settings on the camera to show exposure warnings – blue for lost shadow detail and red for lost highlight detail. He had also reassigned the HDR button for ISO and white balance control, and set the rear lever to auto or manual focus selection with focus peaking turned on.

After using the camera for half an hour I found that these settings suited what I was shooting. I could see exactly what areas were blown and I could use the rear dial to adjust the exposure compensation to maximise the shadow detail or highlight details. The button customisation made changing settings easier than going into the menu. That's part of the attraction of the OM-D series – almost everything can be reassigned to your preferences.



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Simon & Julie Chesterman

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Website choice

Q I am planning to build my own portfolio website, but with so many website packages available I'm finding it very difficult to choose one that is suitable. I have a very limited budget, so am looking to spend around £40 a year, including a domain name (the one I'm looking at costs £4.99 a year). Ideally, I'd like a site that can be heavily customised, but one that needs no knowledge of programming languages.

I want to include a search box to find images that I can keyword, which can be viewed on different devices such as mobile phones and tablets, and that can include links to my social media pages. Are there any good website builders that I could use? Being able to create a logo would also be great.

Laura Hacking

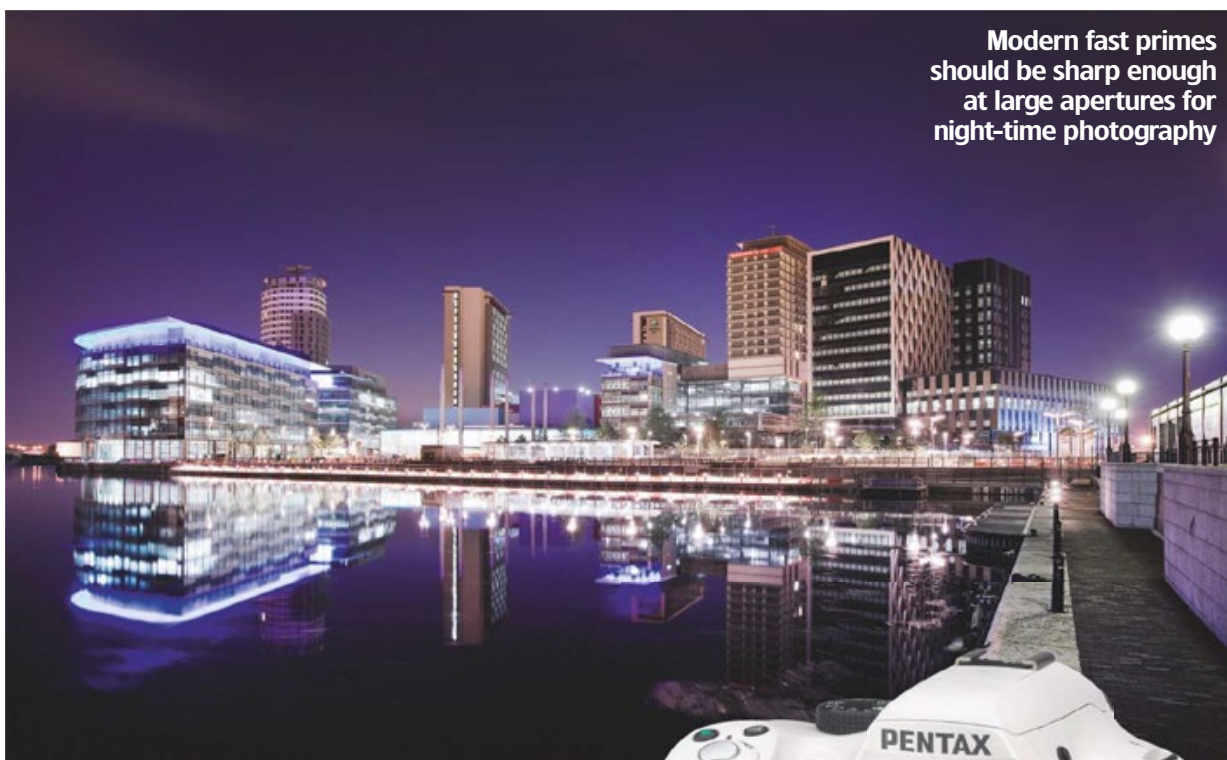
A There are so many build-your-own website options these days that it can be difficult to decide which is the right one for you. However, £40 a year is quite a tight budget to work with, which greatly limits the options available. Adobe has a fantastic software package called Adobe Muse, which can be bought through a Creative Cloud plan for £13.33 per month and is self-hosted.

The software is designed for users who are proficient in Adobe Photoshop/InDesign and enables you to create a website without the need to code anything. There is plenty of support online for it and free tutorials on how to use it too. Once you've created your website you can then cancel the Creative Cloud plan if you wish, which makes it an inexpensive option. Visit www.adobe.com/uk/products/muse for more details.

Alternatively, you can create a simple WordPress website with a hosting company. There are a variety of free WordPress templates for photographers that can be 'reskinned'. WordPress doesn't require coding, but it is reasonably complex for beginners. Visit en-gb.wordpress.org for more information.

If neither of these options is suitable, I'd recommend the SmugMug photo-sharing website and image-hosting service. It's very simple to use, with the option to upload galleries, 'skin' your website and even sell prints through the site. There are numerous plans starting at less than £5 a month. Visit www.smugmug.com for more details.

Callum McNerney-Riley



Modern fast primes should be sharp enough at large apertures for night-time photography

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Shooting wide open

Q I have just bought a 50mm f/1.8 prime lens for my Pentax K-50 and would like to take some night images of Media City from across the Manchester Ship Canal. I don't have a tripod and would need a high ISO and maximum aperture to get decent shots. If I shoot at f/1.8 to f/2.8, will the image be sharp? **G Tait**

A While it's true that fast prime lenses are never at their sharpest wide open, modern optics such as the Pentax SMC DA 50mm f/1.8 tend to be pretty good, and indeed a lot better than the older designs were. This lens isn't at all bad at f/1.8, and is very sharp indeed at f/2.8, despite its budget price of around £100, so there's no reason why you shouldn't be able to get acceptable results at large apertures. Indeed, you're more likely to need to stop the aperture down to get a bit more depth of field, rather than to increase the resolution.

Also, given that your camera has built-in image stabilisation, you should be able to shoot handheld with relatively slow shutter speeds, and therefore use either lower ISOs or smaller apertures than would otherwise be possible. Indeed, I'd expect to be able to shoot handheld at



shutter speeds as slow as 1/20sec with the combination you're using, especially if you take several shots with the aim of picking the sharpest. So this should give you a bit more freedom to find the best settings for your needs.

In this type of situation, the availability of in-body IS that works with fast primes is a real advantage to shooting with a Pentax DSLR, compared to its Canon or Nikon equivalents.

Ultimately, though, one of the biggest advantages of current digital capture is that it doesn't cost any money to experiment with your settings. You can shoot as many frames as you like to get the shot you want – or at least until your battery runs out or your card is full. So I'd suggest trying various combinations of shutter speed, aperture and ISO to find out which gives results that are sharp enough for your needs.

Andy Westlake

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In the bag



Jeremy Walker is an award-winning corporate location and landscape photographer. See his work at www.jeremywalker.co.uk



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Nikon D810

1 The D810 is Nikon's latest high-megapixel, high-resolution camera. It's not too big, but it packs one hell of a punch. I always fit the D810 with a Kirk 'L' bracket for convenience when I use it on a tripod. It is pictured below with the Nikon AF-S Nikkor 14-24mm f/2.8G ED lens and Lee Filters SW150 filter holder.

Nikon PC-E Micro Nikkor 45mm f/2.8D ED

2 This is one of Nikon's perspective-control lenses. Not only does it have a tilt-and-shift function, making it ideal for both landscape and architecture, but it is also a macro lens, making it a truly valuable and versatile piece of kit. It is one of the first items to get packed into my bag.

Nikon AF-S Nikkor 24-70mm f/2.8G ED

3 This is my 'go-to' lens. It's a very versatile zoom without overdoing the focal range. This is the lens I would choose if I could carry only one piece of glass with me. It's great for landscapes, portraits and just about anything else, being sharp and crisp across the frame, from corner to corner.



Lee Filters 100mm filter holder

4 This is an essential piece of kit for the landscape photographer. I normally carry two holders: one with three slots and one with two slots, plus a polarising adapter ring on the front. Alongside this will be the appropriate adapter ring, although most of Nikon's pro lenses are conveniently all 77mm.

Kirk Industries nodal slider

5 If you are shooting stitched panoramas, this small bit of kit is essential. Designed so you can rotate the camera and lens set-up through the rear nodal point of the lens, it gives distortion-free images that match up perfectly for stitching.

List of kit Nikon D810, Nikon AF-S Nikkor 14-24mm f/2.8G ED, Nikon AF-S Nikkor 24-70mm f/2.8G ED, Nikon AF-S Nikkor 70-200mm f/2.8G ED VR II, Nikon AF-S VR Micro Nikkor 105mm f/2.8G IF-ED, Nikon PC-E Micro Nikkor 45mm f/2.8D ED, Nikon Coolpix P310, Lee Filters 100mm filter holder, Lee Filters 100 x 150mm filters (various), Lee Filters SW150 filter holder, Lee Filters 150 x 170mm graduated neutral density filters, Lee Filters 150 x 170mm polariser, Kirk Industries nodal slider, Spare memory cards



BLAST FROM THE PAST

Canonflex RM

Ivor Matanle recalls the best of Canon's first series of SLRs, the Canonflex RM

LAUNCHED 1962

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THE CANONFLEX RM of 1962 was the most successful of Canon's first range of SLRs. With the same Canon R lens mount (same breechlock as the later Canon FL and FD lenses, but different diaphragm actuation), it was very different to earlier models. The wind lever was a conventional lever in an appreciably higher top-plate, the delay action lever was 'normal' and a selenium-cell exposure meter was built in. The higher body permitted a low-profile prism, with much of the depth of the prism inside the camera.

What's good The RM is easy to handle, has fast accurate, focusing and a quiet shutter. There is a limited range of superb-quality Canon lenses, especially the 135mm f/2.8 and the 100mm f/2.

What's bad The RM exposure meters often need repair. It can't use FL and FD lenses with automatic diaphragm, but is fine with pre-set lenses.



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Professor Newman on...

Colour balance

Bob Newman looks at why colour balance problems arise and how they can be dealt with in-camera

Colour balance (sometimes called white balance) is a topic that can be mystifying. Generally, our eyes (or, more strictly, our visual cortex) will see colours as true almost whatever the lighting, although there are some light sources, such as yellow sodium vapour light, that will cause some colours (reds, in the case of sodium lighting) to be misrendered.

Cameras, however, seem to be much more sensitive to ambient lighting, and part of the craft of a photographer is ensuring that colours are rendered properly. Failure to do this can result in some strange photographs – skin tones in particular. In this article, I'll discuss why the problem of white balance arises and how it is dealt with inside the camera.

Humans detect the colour of what they see according to a tri-stimulus system. It doesn't have to be that way: birds have a penta-stimulus system with five different types of colour detector in the eye, while most mammals have only two. We see a 'colour' according to the relative strengths of the signals in our three detectors (S, M and L cones). The wavelength bands of each of these three stimuli ('red', 'green' and 'blue', although more accurately 'short', 'medium' and 'long') are



Daylight white balance



Tungsten white balance

Images need to be adjusted in post-processing to give correct colour rendition

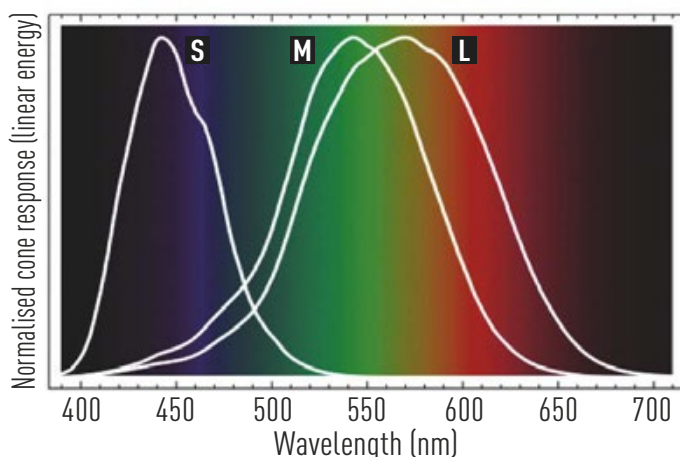
shown in the diagram (below). The problem of colour balance arises because we view most objects by reflected light, and the colour of the light can change from case to case. As the colour mix of the incident light changes, so will the mix of the light reflected from the object, resulting in a different response from the cones in our eyes. This should result in us seeing different colours, but within limits, it doesn't. This is due to the image processing done by the visual cortex of our brains. Based on *a priori* knowledge of what known colours should look like, the brain adjusts our perception of

the colours to maintain a reasonably constant-looking image.

The photographic imaging process is designed to directly stimulate the three sets of cones – the three emitters of dyes (depending if we are looking at a light-emitting or reflective display) that colour up the pixels are designed to each stimulate one type of cone so far as is possible.

The problem is that the brain's image processing has no context available to work out the required colour adjustments, so the reproduction chain must do this, otherwise colours will be wrongly rendered. Most natural lights are generated by something getting hot, and the temperature has a particular effect on the spectrum, according to the physical principal known as 'black body radiation'.

So, if we know the temperature of the body that generated the light, then we can process a shot to produce the required stimuli on viewing, and it will look 'right' to the viewer. This adjustment is essentially correcting the relative weights of the three stimuli, so can be done completely in processing.



We see a colour according to the relative strengths of the signals in our three detectors – the S, M and L cones

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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NEW EF 100-400mm f4.5-5.6L IS USM II	£1999

EF-S 10-18mm f4.5-5.6 IS STM	£192
EF 50mm f1.4 USM	£244
EF 100 f2.8L Macro IS USM	£639
EF-S 55-250mm f4.5-5.6 IS STM	£225



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
20mm f1.8 G AF-S ED	£679
24mm f1.4 G AF-S ED	£1465
NEW 28mm f1.8 G AF-S	£495
35mm f1.8 G AF-S DX	£128
including £20 Cashback* price you pay today	£148
NEW 35mm f1.8 G ED AF-S	£429
40mm f2.8 G AF-S DX Micro	£160
including £25 Cashback* price you pay today	£185
45mm f2.8 D PC-E Micro	£1393
50mm f1.4 G AF-S	£279
50mm f2.8 G AF-S ED Micro	£369
60mm f2.8 D AF Micro	£368
58mm f1.4 G AF-S	£1299
85mm f1.8 G AF-S	£299
including £50 Cashback* price you pay today	£349
105mm f2.8 G AF-S VR IF ED Micro	£529
including £90 Cashback* price you pay today	£619
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
NEW 300mm f4.0E AF-S PF ED VR	£1639
10-24mm f3.5-4.5 G AF-S DX	£549
including £90 Cashback* price you pay today	£639
12-24mm f4 G AF-S IF-ED DX	£839

14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£378
including £60 Cashback* price you pay today	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5G AF-S ED	£519
18-55mm f3.5-5.6 G AF-S DX VR II	£229
18-105mm AF-S DX f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£504
including £80 Cashback* price you pay today	£584
18-300mm f3.5-5.6 ED AF-S VR	£579
including £90 Cashback* price you pay today	£669
24-70mm f2.8 G ED AF-S	£1060
inc. £175 Cashback* price you pay today	£1235
24-85mm f3.5-4.5 AF-S G ED VR	£399
24-120mm f4 G AF-S ED VR	£749
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4-5.6 G AF-S DX VR IF-ED	£241
NEW 55-200mm f4.0-5.6 G AF-S ED DX VR II	£279
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f2.8G ED AF-S VR II	£1354
inc. £225 Cashback* price you pay today	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£359
including £60 Cashback* price you pay today	£419
80-400mm f4.5-5.6 G ED AF-S VR	£1624
inc. £275 Cashback* price you pay today	£1899

SIGMA

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£379
35mm f1.4 DG HSM	£699
50mm f1.4 EX DG HSM	£319
70mm f2.8 EX DG Macro	£351
85mm f1.4 EX DG HSM	£649
105mm f2.8 APO EX DG OS HSM Macro	£399
150mm f2.8 EX DG OS HSM Macro	£668

8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£345
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC Macro OS HSM	£299
NEW 18-300mm f3.6-6.3 C DC Macro OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2699
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
NEW 150-600mm f5.0-6.3 S DG OS HSM	£1499
NEW 24mm f1.4 DG HSM A	£699
NEW 150-600mm f5-6.3 C DG OS HSM	£899

TAMRON

TAMRON LENSES - with 5 Year Warranty

90mm f2.8-4.0 VC USD Macro	£379
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
NEW 15-30mm f2.8 SP Di VC USD	£949
16-300mm f3.5-6.3 Di II VC PZD Macro	£449
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£749
28-75mm f2.8 XR Di	£359

*Nikon cashback offers available until 31.5.15

Photo Bags & Rucksacks

lowepro

Toploader Pro 70 AW II Black

Perfect for carrying a Pro DSLR plus a standard lens plus accessories.



Toploader: Pro 70 AW II	£66
Pro 75 AW II	£71

ProTactic 350 AW

Perfect for carrying 1-2 Pro DSLRs (one with up to 24-70 attached), up to 6 lenses/speedlights, a 13" laptop, tripod and accessories.



ProTactic: 350 AW	£170
450 AW	£210

Manfrotto
Imagine More

Manfrotto Professional Backpacks

Designed to hold a DSLR, lenses and several accessories.



20	£99.95
30	£179
50	£219

tamrac



Apache 2 Messenger Bag Brown

Apache: Apache 2	£124
Apache 4	£144
Apache 6	£179

Billingham



Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	£109
Digital	£139
Small	£154
Large	£169
Pro Original	£169

Computing

Canon | **PRO**
PARTNER



PIXMA Pro 100S	£399
PIXMA Pro 10S	£599
PIXMA Pro 1	£645



Spyder4 Pro	£105
i1 Display Pro	£159
ColorMunki Smile	£65
Intuos5 Pro Professional Pen and Touch Tablet	
Small	£159
Medium	£235
Large	£385

Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website

Canon | **PRO**
PARTNER



PowerShot SX60 HS £349



PowerShot G7 X £439



PowerShot G1 X Mark II £519

NEW IXUS 160	£84
IXUS 265 HS	£109
NEW PowerShot SX610 HS	£179
PowerShot D30	£229
PowerShot S120	£246
NEW PowerShot SX530 HS	£269
NEW PowerShot SX710 HS	£289
PowerShot G16	£316

RICOH

WG-30
Red or Black..... £179

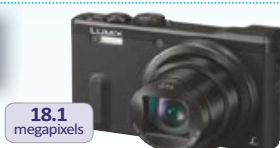
Ricoh GR
16 Megapixel with fixed f2.8 GR lens £399



Panasonic

£50 Cashback*

24x optical zoom	Black or Silver
Lumix LX100	£579 inc. C/back* price you pay today £629



Lumix TZ60 £239



Lumix DMC-FZ1000 £589 inc. C/back* price you pay today £639

NEW Lumix FT30	£139
NEW Lumix SZ10	£139
Lumix FZ72	£215
NEW Lumix TZ57	£204
inc. £20 Cashback* price you pay today	£224
NEW Lumix TZ70	£349
Lumix LF1	£224
Lumix FT5 Orange	£255
Lumix FZ200	£325

*Panasonic cashback ends 2.6.15

OLYMPUS

Stylus 1
£359



Stylus SH-1	£264
Stylus Tough TG-3	£264
Stylus SP-100EE	£225
NEW Stylus Tough TG-860 Black, Silver & White	£249

SONY



Cyber-Shot RX100 III £599

Cyber-shot HX400	£299
Cyber-shot HX60 + FREE case	£199
Cyber-shot WX350	£154
Cyber-Shot RX100 II + FREE case	£399
Cyber-Shot RX10	£679
Cyber-Shot RX1	£2199
Cyber-Shot RX1 R	£2199
Cyber-Shot RX100	£299

For compact camera accessories visit wex.co.uk

FUJIFILM

Black or Silver

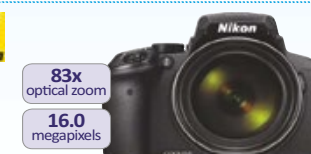


FinePix X100T £879



FinePix X30 419

FinePix S9200	£179
FinePix S1	£286
FinePix X100s Silver	£649
NEW FinePix S9800	£210
NEW FinePix XP80 Purple and Black	£169
NEW XQ2 Silver and Black	£279



Coolpix P900 £499

NEW DJI
Quadcopter
Drone
From £707



*Go Pro available separately



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Photographica Auctions Express – 21 May Fine – 2 & 3 July



A very rare Urban-Smith Kinemacolor Camera no. 132, circa 1910, and a selection of lots from a very large and important collection of rare mahogany and brass cameras, stereoscopic cameras and viewers in our 2 July sale

Our Fine and Express sales in September and October last year realised around £250,000, with exceptional prices realised for lenses by Dallmeyer, Ross and Hugo Meyer. Our 2 July sale already includes the finest collection of mahogany and brass cameras and stereoscopic cameras and viewers ever offered in these rooms, including wet plate and transitional cameras, rare brass lenses and pieces by Hare, Meagher, Gandolfi, Rouch, Gaumont, Newman & Guardia, Lancaster, Dallmeyer, Ives, Chapman, Mackensteen, Sinclair, Sanderson and Thornton-Pickard. The sale also includes a large collection of Leica cameras, lenses and accessories, some with military engravings. For further information, or to get a valuation, please contact Jonathan Brown or Hugo Marsh on: + (0)1635 580595 or hugo@specialauctionservices.com

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cameraWORLD GUARANTEED PRE-OWNED SELECTION

Nikon B-STOCK

A Grade - Just Like **NEW!** (Maybe a scuffed box or opened) > LIMITED STOCK > 6 MONTHS GUARANTEE



Nikon BStock
5300 18-55mm VR
BLACK/RED
£399
LOWEST STREET PRICE: £549



Nikon BStock
5300 18-55mm VR II
BLACK/RED
£399
LOWEST STREET PRICE: £549



Nikon BStock
5300 18-105mm VR
£449
LOWEST STREET PRICE: £599



Nikon BStock
200-400mm f/4G AF-S
ED VR II
£3,500
LOWEST STREET PRICE: £4,689



Nikon BStock
200mm f/2.8G IF-ED
AF-S VR II NIKKOR
£2,999
LOWEST STREET PRICE: £3,799



Nikon BStock
300mm f/2.8G IF-ED
AF-S VR II NIKKOR
£2,700
LOWEST STREET PRICE: £3,400



Nikon BStock
400mm f/2.8G IF-ED
AF-S VR NIKKOR
£4,900
CURRENT FL VERSION: £10,397



Nikon BStock
500mm f/4G IF-ED
AF-S VR NIKKOR
£4,350
LOWEST STREET PRICE: £5,769

KEY

LOCATION

C: Chelmsford
L: London

CONDITION

AN: As New
M: Mint
E++: Excellent ++
E+: Excellent +
E: Excellent
G: Good
SAS: Sold As Seen
&B: In Box

8"X6" DELUXE CARD FRAME INSERTS (CREAM) 25 PACK

AURORA HONEYCOMB FOR SPILL KILL.....E++ L £20

AURORA LBD912 90X120CM SILVER RECTANGULAR

FLAT FRONT SOFTBOX.....E C £99

AURORA LBO120 120CM SILVER OCTO SOFTBOX

.....E C £119

AURORA LBO150 150CM SILVER OCTO SOFTBOX

.....E C £145

AURORA MULTIBLITZ PRO SPEEDRING

.....E C £25

AURORA MULTIBLITZ PROFILUX 600W STUDIO LIGHT

.....E C £250

AURORA SPILL KILL REFLECTOR.....E C £15

BENBO MEDIUM BALL HEAD.....E C £32

BOOK - DAVID BURCH'S GUIDE TO DIGITAL

PHOTOGRAPHY FOR SLT-A77.....E C £10

BPM MANUAL BELLOWS (CANON FL FIT).....E L £15

BRONICA 45MM F4 RF INC. VIEWFINDER.....E+ L £270

BRONICA 80MM F2.8 S SOA.....G C £65

BRONICA ETRSI & 75MM, 120 & AE PRISM.....G L £207

BRONICA ETRSI AE PRISM KIT INC. SPEED GRIP, 120 BACK

AND 75MM LENS.....SAS L £27

BUTCHERS & SONS CARBINE NO.2.....G L £27

CALUMET BACKGROUND SUPPORT KIT.....E L £118

CALUMET TTL FLASH CABLE (CANON E-TTL).....E L £15

CAMRANGER D-SLR WIRELESS REMOTE.....E+ L £169

CANON FOCUSING SCREEN EG (5D MARK II)

.....E++ &B L £22

CANON 100-200MM F5.6 FL.....E L £25

CANON 100MM F2.8 MACRO EF USM.....E C £275

CANON 10-22MM F3.5-4.5 EFS USM.....E+ &B L £315

CANON 135MM F2.5 FD.....E C £40

CANON 15-85MM F3.5-5.6 EF-S IS USM.....E C £397

CANON 15-85MM F3.5-5.6 EF-S IS USM.....M &B C £484

CANON 17-35MM F2.8 L USM.....E L £535

CANON 17-40MM F4 L USM.....E+ C £464

CANON 17-40MM F4 L USM.....M &B L £465

CANON 17-55MM F2.8 EF-S IS USM.....E C £415

CANON 17-55MM F2.8 IS USM.....E C £409

CANON 17-55MM F2.8 IS USM EFS.....E L £415

CANON 180MM F3.5L MACRO USM.....M L £799

CANON 18-200MM F3.5-5.6 IS EFS.....E L £307

CANON 18-200MM F3.5-5.6 IS EFS.....G L £203

CANON 18-55MM F3.5-5.6 IS.....E+ L £77

CANON 20-35MM F3.5-4.5 USM.....E+ C £170

CANON 28-105MM F3.5-4.5 USM.....E+ L £136

CANON 28-135MM F3.5-5.6 IS USM.....E C £210

CANON 28-135MM F3.5-5.6 IS USM.....E+ L £210

CANON 28-135MM F3.5-5.6 IS USM.....E L £192

CANON 28-135MM F3.5-5.6 IS USM.....G L £202

CANON 28-70MM F3.5-4.5 EF II.....E C £86

CANON 28-70MM F3.5-4.5 EF II.....E+ L £82

CANON 28-80MM F3.5-5.6 USM.....E C £67

CANON 28-80MM F3.5-5.6 USM IV.....E L £62

CANON 300MM F4 L IS USM.....E++ C £859

CANON 35-70MM F3.5-4.5 FD.....E L £40

CANON 35MM F1.4 L USM.....E++ L £815

CANON 35MM F2 EF.....G L £139

CANON 40MM F2.8 STM.....M &B C £144

CANON 40MM F2.8 STM.....E+ C £121

CANON 420EX SPEEDLIGHT.....E L £12

CANON 50MM F1.4 USM.....E C £195

CANON 50MM F1.4 USM.....E L £195

CANON 50MM F1.4 USM.....E+ C £195

CANON 50MM F1.8 EF II.....E++ L £71

CANON 50MM F1.8 FD.....E L £52

CANON 50MM F1.8 FD.....E C £34

CANON 540EZ SPEEDLITE.....E L £17

CANON 55-200MM F4.5-5.6 USM II.....E+ C £75

CANON 55-250MM F4.5-6.1S.....E+ L £162

CANON 55-250MM F4.5-6.1S EFS.....E++ L £163

CANON 55-250MM F4.5-6.1S STM.....E++ L £179

CANON 580EX II SPEEDLITE.....E L £255

CANON 580EX II SPEEDLITE.....E+ L £255

CANON 580EX II SPEEDLITE.....G L £225

CANON 580EX SPEEDLITE.....E L £240

CANON 60MM F2.8 MACRO USM EF-S.....E+ C £265

CANON 70-200MM F2.8 L USM.....M &B L £812

CANON 70-200MM F2.8 L USM.....G L £637

CANON 70-200MM F2.8 L USM.....E C £795

CANON 70-210MM F4 EF.....G L £52

CANON 70-300MM F4.5-5.6 DO IS USM.....E+ L £556

CANON 70-300MM F4.5-5.6 IS USM.....E C £268

CANON 70-300MM F4.5-5.6 IS USM.....E+ C £268

CANON 70-300MM F4.5-6 L IS USM.....E &B C £795

CANON 75-150MM FD.....E C £15

CANON 75-300MM F4.5-6 IS USM.....E+ C £207

CANON 75-300MM F4.5-6 USM II.....E L £110

CANON 75-300MM F4.5-6 USM II.....E+ L £110

CANON 75-300MM F4.5-6 USM III.....E+ L £117

CANON 85MM F1.8 USM.....E++ C £215

CANON BG-E1 BATTERY GRIP.....E C £10

CANON BG-E2 GRIP.....G L £26

CANON BG-E2N BATTERY GRIP (EOS 40D).....E C £61

CANON BG-E3 BATTERY GRIP.....E C £10

CANON BG-E4 BATTERY GRIP.....E+ L £47

CANON BG-E6 BATTERY GRIP.....E L £76

CANON BG-E6 BATTERY GRIP.....E L £43

CANON CP-E3 BATTERY PACK.....E C £81

CANON EOS 1000D & 18-55MM IS.....E L £196

CANON EOS 1000D BODY.....E L £117

CANON EOS 100D BODY.....M &B L £250

CANON EOS 20D BODY.....E+ L £107

CANON EOS 30 BODY & BP-300 GRIP.....E L £64

CANON EOS 3000 BODY.....E C £45

CANON EOS 30D BODY.....E L £126

CANON EOS 30D BODY.....G L £92

CANON EOS 400D BODY.....E C £101

CANON EOS 40D BODY.....E C £199

CANON EOS 40D BODY.....E+ L £154

CANON EOS 40D BODY.....E C £154

CANON EOS 40D BODY & BG-E2N GRIP.....E L £237

CANON EOS 50D BODY.....E L £266

CANON EOS 50D BODY.....E L £230

CANON EOS 5D BODY.....E+ L £378

CANON EOS 5D MARK II BODY.....E C £745

CANON EOS 5D MARK II BODY.....E+ &B L £925

CANON EOS 60D BODY.....E+ &B L £356

CANON EOS 70D BODY.....E++ C £520

CANON EOS 7D BODY.....M C £500

CANON EOS 7D MARK II.....AN &B C £1,299

CANON EOS 7D MARK II.....AN &B L £1,299

CANON GP-E2 GPS RECEIVER.....E L £161

CANON HF-DCL2 FLASH.....M L £75

CANON IXUS GOLD 60TH ANNIVERSARY EDITION

(COMMISSION SALE).....AN &B C £200

CANON LENS HOOD ET-60.....E C £6

CANON OC-E3 TTL FLASH CORD.....E L £31

CANON POWERSHOT G1X (COMMISSION SALE)

.....E++ &B L £249

CANON POWERSHOT SX210IS.....E+ L £67

CANON POWERSHOT SX220HS.....M &B L £96

CANON POWERSHOT SX50HS.....E+ L £195

CANON RC1 REMOTE CONTROL.....E L £10

CANON RS-60E3 REMOTE CORD.....E+ L £13

CANON SPEEDLITE 155A.....E C £31

CANON SPEEDLITE 300EZ.....E C £15

CANON SPEEDLITE 550EX.....E C £144

CANON SPEEDLITE 580EX.....E C £227

CANON ST-E2 SPEEDLITE TRANSMITTER.....E L £107

CANON TS-E 17MM F4 L.....M &B C £1,175

CANON TS-E 45MM F2.8.....M &B L £812

CARL ZEISS 50MM F1.4 ZF PLANAR T* (NIKON FIT)

.....M &B C £387

CHINON CE4 & 28-80MM ZOOM.....E C £79

CONTAX 28MM F2.8 C. ZEISS T* BIOGON (G1/2)

.....E+ C £299

CONTAX 28MM F2.8 C. ZEISS T* DISTAGON (CONTAX

MM).....E+ C £137

CONTAX 90MM F2.8 C. ZEISS T* SONNAR (G1/2)

.....E+ L £199

CONTAX G2 & 45MM F2 C. ZEISS T*.....E L £607

CONTAX GG1 LENS HOOD.....E++ &B C £10

CONTAX GG2 LENS HOOD.....E++ &B C £10

CONTAX GG3 LENS HOOD.....E++ &B C £10

CONTAX TLA140 FLASH.....E C £51

COSINA 70-210MM MC (PENTAX K).....G L £17

COSINA C1 & 35-70MM.....E L £44

DHD VARI ND FILTER - 67MM.....E &B L £54

DOMKE F4AF.....E L £104

ELICAR AUTO BELLOWS SET & SLIDE COPY ADAPTER

(NIKON A FIT).....E L £65

ENSIGN E29 (COMMISSION SALE).....E C £10

FILTER ADAPTER RING FOR CANON G10.....M C £15

FUJIFILM 16-50MM F3.5-5.6 XC.....E++ L £115

FUJIFILM 18-135MM F3.5-5.6 XF.....M L £459

FUJIFILM 18-55MM F2.8-4 XF.....E C £308

FUJIFILM 27MM F2.8 XF.....AN &B C £179

FUJIFILM 27MM F2.8 XF.....AN &B L £179

FUJIFILM 50-230MM F4.5-6.7 OIS XC.....M &B C £257

FUJIFILM IS PRO BODY.....M &B L £695

FUJIFILM LH-X100.....M C £30

FUJIFILM S3 PRO BODY.....E C £84

FUJIFILM X100.....E+ C £329

FUJIFILM X100S.....E+ C £525

FUJIFILM X30.....E++ C £300

FUJIFILM XE1/2 HANDGRIP.....E+ C £45

FUJIFILM X-M1 & 16-50MM.....M C £187

FUJIFILM XPRO 1 BODY.....AN &B C £325

FUJIFILM XPRO 1 BODY.....AN &B L £325

FUJIFILM X-T1 & 18-135MM XF (COMMISSION SALE)

.....M &B C £999

FUJIFILM XT1 HANDGRIP (COMMISSION SALE).....E+ C £75

GREY CARD (8"X6").....E+ L £12

HAIHEEN BG-E6 GRIP.....E+ C £32

HASSELBLAD 120MM F5.6 S-PLANAR.....E C £245

HASSELBLAD 250MM F5.6 (COMMISSION SALE)

.....E C £350

HASSELBLAD 32 TUBE.....E C £25

HASSELBLAD 32E EXTENSION TUBE.....E C £40

HASSELBLAD EXTENSION TUBE 21.....E L £35

HASSELBLAD EXTENSION TUBE 21.....G L £27

HASSELBLAD EXTENSION TUBES 10.....E C £15

HORIZON KOMPAKT PANORAMIC CAMERA.....E L £120

HOYA 75-205MM (CANON FD FIT).....E L £22

JESSOPS 2X CONV. (MINOLTA/SONY AF).....E &B C £16

JJC TM INTERVALOMETER.....E C £22

JOB0 1520 DEVELOPING TANK.....E L £12

JOB0 3321 COLOUR THERMOMETER.....E L £6

JOB0 CPE2 & LIFT PRINT PROCESSOR.....E L £195

JOB0 CPE2 PRINT PROCESSOR.....E L £175

JOB0 PRINT SQUEEGEE.....E L £4

JUPITER 35MM F2.8 E39.....E L £25

KENKO TELEPLUS 3X CONVERTER (CANON FD FIT)

.....E C £5

KENKO TELEPLUS 3X AUTO TELECONVCTER

(OLYMPUS PEN F FIT).....E+ C £10

KONICA AIBORG.....E C £45

KONICA HEXAR & HX14

PANASONIC 25MM F1.4 DG SUMMILUXE+&B L £304
 PANASONIC 25MM F1.4 DG SUMMILUXM C £315
 PANASONIC 45-150MM F4.5-6.3 G VARIOM&B L £154
 PANASONIC 45-175MM F4.5-6.3 G X VARIOM&B L £218
 PANASONIC 45-200MM F4.5-6.3 G LUMIX VARIOE+ C £189
 PANASONIC 45-200MM F4.5-6.3 G LUMIX VARIOE+ L £210
 PANASONIC BGGH3 GRIP (COMMISSION SALE)E&B L £99
 PANASONIC DMW-PGS19 CASEAN&B C £37
 PANASONIC GF1 BODYE&B L £83
 PANASONIC GH3 BODY (COMMISSION SALE)G&B L £399
 PANASONIC LUMIX G6 & 14-140MME+ C £527
 PANASONIC LUMIX G6 BODYE+&B C £295
 PANASONIC LUMIX GH3 & BATTERY GRIPE+ C £517
 PANASONIC LUMIX GX1 BODYGL £152
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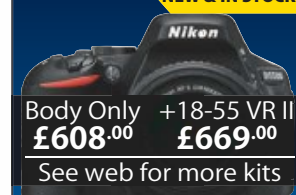


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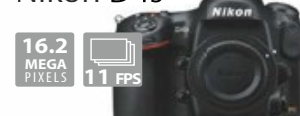
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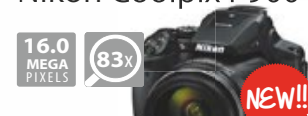
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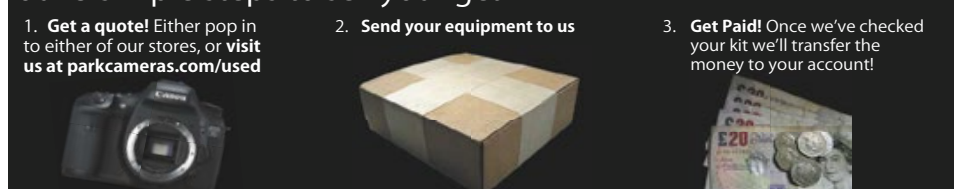
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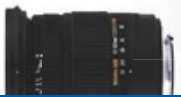
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EPSON

COMPATIBLE & ORIGINAL INK



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Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FWD,
T1292/3/4, each	£10.99 7ml	£4.49 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
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No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
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No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
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No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
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No.24XL Set of 6	£69.99 set of 6		Expression Photo XP750, XP850
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No.343 Colour 21ml	£12.99
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No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
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SanDisk Cruzer Blade USB Pen Drives

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32GB USB 2.0	£15.99

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Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

8GB 60MB/s	£11.99
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32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash

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Delkin Professional Compact Flash 500X, 75MB/s

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

Waterproof Memory Card Storage Totes

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Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-Li50 for Pentax £12.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLM-1137D for Samsung £9.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: £84.99

For Canon 5DMkIII: £84.99

For Canon 7D: £84.99

For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Recyco (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Recyco (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multicoated Clear Protection Filters	Hoya HMC Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
KOOD Slim Frame Circular Polarising Filters	Marumi DHG Slim Frame Multicoated UV Filters	Hoya Pro-1 Digital Slim Frame Multicoated UV Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		
KOOD Close Up Filter Sets (+1, +2 & +4)	Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
52mm £26.99	52mm £31.99	52mm £52.99
58mm £34.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm SPECIAL £79.99
	82mm £69.99	82mm £120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x6 or x8)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£4.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Rings

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Coupling Rings

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Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes

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Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

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Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm

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Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

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Load: 10.0kg

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GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.

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Load: 6.0kg

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AltaPRO263AT+GH100
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Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

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804RC2
Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

RRP £76 **NOW £55.99**

496RC2
Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

RRP £76 **NOW £55.99**

055XPROB + 804RC2
RRP £251 **NOW £169.99**

055XPROB + 496RC2
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MM294A4
Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.60kg
Load: 5.0kg

RRP £45 **NOW £34.99**

MM294C4
Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

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hähnel

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

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Triad 40 Lite £49.99
Including BH40 alloy ball head.

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Max Load: 5.0kg
Folded: 60cm
Max Height: 153cm

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4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

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Folded: 61cm
Max Height: 162cm

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Amateur Photographer Magazine

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BH30 Ball Head £19.99

BH40 Ball Head £29.99

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Superb gimbal head, with control handle. Side mounting for lens.

Weight: 0.8kg
Load: 12.0kg

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GH2
Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

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Superflex Inserts	£16
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207 £315

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Canon, Nikon & Sony

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Canon, Nikon & Sony

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85mm Objective Module	£1180	£1062	£106.20	£79.65
95mm Objective Module	£1460	£1314	£131.40	£98.55

EYEPIECE MODULES	RRP	NOW	10% Dep	Monthly Payment
ATX Angled Eyepiece Module	£1670	£1500	£150	£112.50
STX Straight Eyepiece Module	£1670	£1500	£150	£112.50

CASES
2 Piece Stay on Case £192

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ATX/STX ACCESSORIES	RRP	NOW	10% Dep	Monthly Payment
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ATX/STX 25-60x85	£2850	£2562	£256.20	£192.15
ATX/STX 30-70x95	£3130	£2814	£281.40	£211.05

ATX/STX ACCESSORIES
TLS APO Apochromat Telephoto Lens System for ATX/STX £391
DCB II Swing Adapter for ATX/STX £292
SSR II Telescope Rail £120
Stay on Case for Objective Modules £105
Stay on Case for ATX/STX Eyepiece Modules £97

DIGISCOPING with SWAROVSKI OPTIK

Adapter Ring for PA-15 iPhone Digiscoping £17
T2 Adapter - Canon £21.99
T2 Adapter - Nikon £21.99
PA-15 Digiscoping Adapter For iPhone 5, 5S £115
SSR II Spotting Scope Rail for ATX, STX, ATX, STX, ATM, STM £120
DCB II Swing Adapter for ATX/STX - ATM/STM £278
DCB II Swing Adapter for ATX/STX £278

DCB-S Digital Camera Base Inc. Balance Rail (Straight) £299
TLS APO Apochromat Telephoto Lens System for ATX/STX (Includes DR-X Sleeve) £362
TLS APO Apochromat Telephoto Lens System for ATX/STX (Includes DR-X Sleeve) £362
TLS 800 Telephoto Lens for your SLR, fits ATX/STX/ATM/STM £435

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Slide your iPhone 5/5s into the adapter using the adapter ring onto any spotting scope or binocular from Swarovski to convert your phone into a telephoto zoom lens for digiscoping.

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Giving you all the features that you would look for in a lightweight, reliable spotting scope providing the perfect start for anyone taking an interest, for instance, in the world of birdwatching.

ANGLED OR STRAIGHT	RRP	NOW	10% Deposit	Monthly Payment
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ATX/STX HD 80mm	£1690	£1520	£152.00	£112.50

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ATX/STX HD 65mm c/w 20-60x zoom	RRP	NOW	10% Deposit	Monthly Payment
ATX/STX HD 65mm c/w 20-60x zoom	£1724	£1434	£143.40	£107.55
ATX/STX HD 80mm c/w 20-60x zoom	£2224	£1889	£188.90	£141.85

ATX/STX ACCESSORIES
TLS 800 Telephoto Lens for your SLR £435
DCB II Swing Adapter £278
SSR II Telescope Rail £120
Stay on Case £174

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30x SW Extra Wide Eyepiece £299
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Carbon Fibre Tripod with MH1500 AH II Fluid Head and 34Kc Hide Clamp £595 £534.97

GITZO GT 2542LS (Ultimate Travel Kit)
Carbon Fibre Tripod with GH1720 QR Head £915 £795

Manfrotto
ALUMINIUM TRIPODS
190 X Pro 3 New £159.99
190 X Pro 4 New £169.99
055 X Pro 4 New £169.99

FLUID HEADS
128 FC £54.99
200 FC2 £56.99
MH1500 AH £119.99
MH502 £169.99

Carbon Fibre Tripods
190 CX Pro 3 New £289.99
190 CX Pro 4 New £299.99
055 CX Pro 3 New £339.99
055 CX Pro 4 New £359.99

ACCESSORIES
Tripod Bags from £28
Quick Release Plates from £13

GITZO
TRIPODS
GT2542LS £599.99
GT1531 £425

2 WAY FLUID HEADS
GH1720QR £194.99
QR Plate £35

ACCESSORIES
Spikes for Tripods £38.99
Tripod Bags from £79.99

TELESCOPES

HELIOS FINE BRASS TELESCOPES
These beautifully crafted, hand-polished, solid brass telescopes have been manufactured to reflect the workmanship and materials of a more elegant bygone age. The magnificent, highly polished brass, is complimented by tripods made from finest quality mahogany wood. All feature high quality fully coated optics making them highly functional products. All models provide erect images, so can be used for terrestrial viewing as well as for basic astronomical observations.

£29.99 - £549.99

SWAROVSKI OPTIK EL SWAROVISION IN A CLASS OF ITS OWN

State-of-the-art optics with SWAROVISION technology, offering the benefits of comfortable use, elegant design, an ergonomic wrap-around grip and ultimate functionality.

	RRP	NOW	10% Deposit	Monthly Payment
8x32 Swarovision EL	£1600	£1440	£144.00	£107.55
10x32 Swarovision EL	£1630	£1467	£146.70	£109.25
8.5x42 Swarovision EL	£1960	£1764	£176.40	£132.30
10x42 Swarovision EL	£1980	£1782	£178.20	£133.65
10x50 Swarovision EL	£2110	£1899	£189.90	£142.42
12x50 Swarovision EL	£2130	£1917	£191.70	£143.77

FREE Swarovski Cleaning Kit worth £30

24 & 36 Months Finance

SLC PERFECTION MEETS TRADITION
Compact & slim, great for using when you're observing wildlife, whether during the day or at twilight.

	RRP	NOW	10% Deposit	Monthly Payment
SLC 8x42	£1310	£1179	£117.90	£88.43
SLC 10x42	£1380	£1242	£124.20	£93.15
SLC 8x56	£1830	£1699	£169.90	£127.42
SLC 10x56	£1880	£1695	£169.50	£127.25
SLC 15x56	£1930	£1739	£173.90	£130.42

EL TRAVELER
EXPERIENCE THE MOMENT
Crystal-clear optics with a large field of view

	RRP	NOW	10% Deposit	Monthly Payment
8x32	£1500	£1440	£144.00	£107.55
10x32	£1530	£1470	£147.00	£109.25

CL COMPANION
ALWAYS BY YOUR SIDE
The number one compact, lightweight binocular

	RRP	NOW	10% Deposit	Monthly Payment
8x30	£830	£747	£74.70	£55.95
10x30	£850	£765	£76.50	£57.30

CL POCKET COMPACTS
PUTS THE WORLD IN YOUR POCKET
Outstanding optical clarity.

	RRP	NOW	10% Deposit	Monthly Payment
8x25	£550	£495	£49.50	£37.12
10x25	£590	£530	£53.00	£40.12

* FREE Cleaning Kit is not applicable to compact binoculars

NIKON TRAVELITE EX LIGHTWEIGHT & COMPACT FOR MORE VERSATILE USE

Versatile, all-round binoculars with a compact, lightweight body, multilayer lens coating. With a highly durable, waterproof and fog-free construction.

	RRP	NOW
EX 8x25	£135.99	£79
EX 9x25	£145.99	£85
EX 10x25	£155.99	£89
EX 12x25	£165.99	£95
V 8-24x25E21999	£89	

PROSTAFF 5
THE NEWEST WORKHORSE OF NIKON OPTICS
superb optics, ergonomic design and waterproof, fogproof performance.

	RRP	NOW
8x42	£219.99	£189.99
10x42	£239.99	£209.99
10x50	£249.99	£219.99
12x50	£269.99	£239.99

MONARCH 7
A ROYAL INVITATION TO THE MAGNIFICENCE OF NATURE
Exquisite optical performance in a compact body delivering a wide field of view

	RRP	NOW
8x30	£319.99	£269.99
10x30	£349.99	£299.99
8x42	£349.99	£299.99
10x42	£399.99	£349.99

HIGH GRADE LIGHT
WHEN ONLY SUPERIOR PERFORMANCE WILL DO
These binoculars fit comfortably within your hands and are equipped with outstanding features.

	RRP	NOW
8x32	£991.99	£579.99
10x32	£1043.99	£599.99
8x42	£1355.99	£699.99
10x42	£1459.99	£749.99

CONQUEST COMPACTS

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

	RRP	NOW
8x20 T*	£355	£299
10x25 T*	£410	£339

VICTORY COMPACTS
These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses

	RRP	NOW
8x20 T*	£530	£439
10x25 T*	£560	£459

VICTORY HT
THE BRIGHTEST PREMIUM BINOCULARS IN THE WORLD
The brightest premium binoculars in the world with a transmission level of 95%+ for greater brightness and longer observation

	RRP	NOW
8x42	£1695	£1429
10x42	£1725	£1449
8x54	£1910	£1849
10x54	£1950	£1899

CONQUEST HD
THE MODERN OBSERVATION OPTICS
Discover the smallest details, experience the greatest moments.

	RRP	NOW
8x32	£685	£599
10x32	£725	£639
8x42	£795	£699
10x42	£835	£739
8x56	£1160	£1099
10x56	£1195	£1129
15x56	£1265	£1199

VICTORY SF
WORLD'S BEST BIRDING & NATURE OBSERVATION BINOCULARS
You can experience every spectacle nature has to offer with brilliant optics and an unparalleled wide-angle field of view.

	RRP	NOW
8x42	£2050	£2075

See website for more details

THERMAL IMAGING

FLIR

THERMAL IMAGING

Handheld thermal imaging cameras for outdoor activities and wildlife observation



SCOUT PS-SERIES THERMAL IMAGING CAMERAS
With the help of a thermal imaging camera like the PS-Series will not only help you to find animals in total darkness but during daylight as well.

SCOUT TS-SERIES THERMAL IMAGING CAMERAS
TS-Series are extremely compact and lightweight. They can easily be stored in a pouch or hung on a belt.

LS-SERIES THERMAL IMAGING MONOCULAR
The FLIR LS-Series are equipped with an uncooled, maintenance free, microbolometer detector. It delivers crisp thermal images in any day or night situation. The FLIR LS64 produces thermal images of 640 x 480 pixels.

PS24	£1554	TS32 Pro	£5226
PS32	£2394	TS32r Pro	£7405
LS-64 Compact	£4977		

NIGHTVISION

HAWKE

SPORT OPTICS

5x40 DIGITAL NIGHT VISION MONOCULAR

For observation in complete darkness or low light conditions. Can be used to take photos or capture video during the day or at night. It features a fixed 5x optical zoom and up to 8x digital zoom.

RRP £199.95 **£189.99**

PULSAR

PULSAR CHALLENGER GS
edge-to-edge resolution, clear imagery
1x20 CF Super NV Monocular **£249.99**

PULSAR RECON 750R DIGITAL
With digital video recorder.
Recon 750R Digital NV Monocular **£519.99**

YUKON

YUKON 5x60 GEN 1
Extra High Magnification, High Resolution.
5x60 Gen 1 NV Monocular **£224.99**

YUKON EXELON 4x50
Professional device with enhanced image quality
Recon 750 Digital NV Monocular **£269.99**

CHOICE OF 100 MODELS IN STOCK

TRAIL CAMERAS

Bushnell

TROPHY CAM TRAIL CAMERAS

Hybrid Capture Mode, Freeze Frame Shutter, Hyper PIR - just a few new features you'll see with these cameras. True HD video and Field Scan 2x return, proving why Trophy Cam remains the woods' hardest-working trail cam. These cameras also bring stunning video capture technology.

AS USED IN BBC'S AFRICA 2013: COUNTDOWN TO THE RAINS

NATUREVIEW CAM HD • HD Video • 8MP Full Colour Camera • Field Scan 2x • Runs up to 1 year on one set of batteries RRP £225 £149	TROPHY CAM HD BLACK LED • Removable anti-reflection cover • 8MP Camera • Full Colour • Field Scan 2x RRP £260 £169	TROPHY CAM HD BLACK LED CAMO • Removable anti-reflection cover • 8MP Camera • Full Colour • Field Scan 2x RRP £275 £189	TROPHY CAM HD MAX BLACK LED • Super high 1920x1080p • No-Glow Black LEDs • 8MP Camera • Full Colour • Field Scan 2x RRP £315 £259
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THERMAL IMAGING

GUIDE

GUIDE INFRARED

IR518 THERMAL CAMERA

Light weight and compact design • Day & night easy operation • Image capture, mission reporting • Waterproof and shockproof

IR IR518-EA RRP £2999.95 **NOW £2899.99**
IR IR518-EB RRP £3999.95 **NOW £3849.99**
IR IR518-EC RRP £4299.95 **NOW £4099.99**

IR 510-384
384x288 resolution, 19mm lens, 2x & 4x digital magnification, IP67 rated.
£2199.99

IR516-EA
384x288 resolution, 61mm lens, 2x digital magnification, IP67 rated, up to 1450m max-sized detection.
£8899.99

IR516-FB
384x288 resolution, 80mm lens, 2x digital magnification, IP67 rated, up to 1450m max-sized detection.
£10249.99

ACTION CAMERAS

GoPro

HERO4 ACTION CAMERAS

Choose from HERO4 Black, with incredible high-resolution 4K30 and 2.7K50 video and high frame rate 1080p120 video, or HERO4 Silver, which pairs pro-quality video and photo capture with the convenience of a built-in touch display.

INCLUDES
HERO4 Surf Edition: Wi-Fi Remote, Surfboard Mount & Camera Tethers
HERO4 Motorsports: Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount
HERO4 Silver: Wi-Fi Remote, Surfboard Mount & Camera Tethers
HERO4 Black Surf: Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount
HERO4 Black Motorsports: Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount
HERO4 Black: 1 Curved, 1 Flat Adhesive Mount

VIDEO PHOTO NOW

1080p60	12MP	£289.99
1080p60	12MP	£289.99
1080p60	12MP	£289.99
1080p120	12MP	£369.99
1080p120	12MP	£369.99
1080p120	12MP	£369.99

SURVIVAL EQUIPMENT

Bushnell

BEAR GRILLS

CRAGHOPPERS

SEE ALL THE PRODUCTS ON OUR WEBSITE

THERMAL IMAGING MONOCULARS

PULSAR

Compact hand-held monoculars designed for use 24/7 - they detect heat, not light, so can be used in very low light or even total darkness where traditional night vision systems struggle to give a usable image. They are ideal for hunting, pest control, wildlife observation, security, law enforcement and search and rescue operations.

£2079.95 - £2899.95

HERO3 ACTION CAMERAS

Dream it. Do it. And capture it with your GoPro. HERO3 & HERO3+ cameras make it easy to document and share your life's most interesting experiences.

from £159.99

ACCESSORIES

HERO3 Wi-Fi Remote	£79.99	Wi-Fi Attachment Rings	£19.99
HERO3 LCD Touch BackPack	£79.99	Wi-Fi Remote Charging Cable	£19.99
HERO3 Rechargeable Battery	£19.99	Protective Lens	£19.99
HERO3 Wall Charger	£19.99	Heavy Backdoor	£19.99
HERO3 Auto Charger	£29.99	HERO3 Skeleton Housing	£49.99
HERO3 Camera Tethers	£19.99	Standard Replacement Housing	£49.99
HERO3 Anti Fog Inserts	£14.99	Std Housing BackPack Backdoor Kit	£19.99
HERO3 HDMI Cable	£19.99	Std Housing Lens Rag Kit	£19.99
HERO3 Combo Cable	£29.99	Std Replacement Kit	£19.99
HERO3 Composite Cable	£19.99	Bag Pack	£19.99
HERO3 3.5mm Mic Adapter	£19.99	Extra Small Camera Case	£24.99

WIMBERLEY

WIMBERLEY HEAD

The specialized tripod head for telephoto lenses

WH-200 £520

LENS PLATES

P10	£49.50	P30	£55	P50	£55
P20	£55	P40	£55		

THE PLAMP II
One end of the Plamp clamps to your tripod while the other grasps the object. Use the Plamp to stabilize windblown subjects

The Plamp II **£39**
12" Plamp II Extension **£8**

DIGITAL SLR's

Nikon

D750 DIGITAL SLR

Free your vision with the fast, versatile, & agile D750. In a world where anything is possible, this full-frame 24.3-MP powerhouse gives you the freedom to dare.

Body Only
c/w 24-85mm f/3.5-4.5 AF-S G ED VR Lens Kit
c/w 24-120mm f/4 G AF-S ED VR Lens Kit

See website

D5300 DIGITAL SLR

With built-in Wi-Fi & GPS, this impressive 24.2-MP DX-format camera lets you capture & share the magic of your world in incredible detail.

Body Only
c/w 18-55mm VR II Lens

See website

D3200 c/w 18-55mm VR lens See website	D5200 c/w 18-55mm VR lens See website
D3300 c/w 18-55mm VR II lens See website	D7100 Body only See website
D610 c/w 24-85mm lens See website	D7100 c/w 18-105mm VR lens See website

NIKON LENSES FOR DSLR's

AF 50mm f/1.8 D Lens	£115
AF-S DX 10-24mm f/3.5-4.5 G IF ED	£649
AF-S DX 18-300mm f/3.5-5.6 G ED VR	£689
AF-S DX Nikkor 55-200mm 1:4-5.6G ED	£199
AF-S DX 55-300mm f/4.5-5.6 G ED VR	£299

See our website for the range

SPEEDLIGHT FLASH UNITS

SB-700	£245
SB-910	£339
SB-R200	£199

See our website for full details

Canon

EOS 700D DIGITAL SLR BUNDLE

EOS 700D SLR Camera with 18-55mm IS STM Lens. Easy to use & delivers results you'll love.

Includes Free 16GB Card, Desktop Tripod, Toploader Case and Adobe Lightroom.

See website

EOS 760D

Take your photography to new heights with a 24.2 MP sensor, customisable 19 point AF system and versatile controls.

See website for details

EOS 750D

Effortlessly take your pictures to the next level with the latest DSLR technology and Scene Intelligent Auto mode.

See website for details

EOS 1200D

Includes Free 8GB Card, Desktop Tripod, Toploader Case and Adobe Lightroom. c/w 18-55mm III lens

See website

EOS 100D

Includes Free 8GB Card, Desktop Tripod, Toploader Case and Adobe Lightroom. c/w 18-55mm IS STM lens

See website

EOS 70D

EF-S 18-55mm IS STM Lens

See website

EOS 70D

Body Only

See website

WILDLIFE WATCHING SUPPLIES

DOMES HIDES

Made from proofed and breathable material

Standard Large 1.3 x 1.35m 1.5 x 1.45m

1 Advantage Timber	£239	£279
2 All Purpose Snow	£239	£279
3 Khaki Camouflage	£239	£279
4 Desert	£239	£279
5 Camouflage	£239	£279
6 All Terrain	£239	£279

DIGITAL SLR LENSES

TAMRON

SUPER ZOOMS

With £50 Cashback and a 5 Year Warranty there has never been a better time to choose these award winning Tamron lenses...

18-270mm
F/3.5-6.3 Di II VC PZD
RRP £568.20 **£329.99**

16-300mm
F/3.5-6.3 Di II VC PZD
RRP £529.99 **£499.99**

TAMRON We also stock...

AF 18-200mm F/3.5-6.3 XR Di II LD Aspherical [IF] MACRO	RRP £240.60 £131.99
24-70mm F/2.8 Di VC USD Digital SLR	£1099.99 £799.99
70-300mm f/4.5-6.3 Di VC USD Digital SLR	£439.00 £289.99
SP 150-600mm F/5-6.3 Di VC USD	£1150.00 £949.99

CASHBACK FOR DIGITAL SLR LENSES

Nikon precision lenses help you shoot super-sharp images with vivid color and striking contrast. Capture life from your perspective.

CASH BACK

AF-S 105mm f/2.8 G IF-ED MC VR	RRP £781.99 £629
AF-S DX 18-200mm f/3.5-5.6 G IF-ED VR	£761.99 £584
AF-S DX 18-300mm f/3.5-5.6 G ED VR	£849.99 £689
AF-S 24-70mm f/2.8 G ED	£1565.99 £1299
AF-S DX Zoom-Nikkor 55-200mm 1:4-5.6G ED	£239.99 £199
AF-S DX 55-300mm f/4.5-5.6 G ED VR	£377.99 £299
AF-S 70-200mm f/2.8 G IF-ED VR II	£2085.99 £1605

Canon iXUS Compacts

see website for details



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photographic

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We also **PART EXCHANGE** and **BUY FOR CASH**
Good quality equipment always wanted

Fuji X

X-E1 Black Body Only	E++ / Mint- £199
X-E1 Black Body Only + Case	E++ £219
X-E1 Silver Body Only	E+ £179 - £199
X-M1 Body Only - Black	E++ £179
X-Pro1 Body	E+ / Mint- £289 - £339
14mm F2.8 XF	Mint- £529
16-50mm F3.5-5.6 OIS XC	E++ £129
18-55mm F2.8-4 XF	E++ £279
18mm F2 XF R	E++ / Unused £199 - £239
27mm F2.8 XF	Mint- / Unused £249 - £259
50-230mm F4.5-6.7 OIS XC	E++ £159
55-200mm F3.5-4.8 OIS XF	E+ / E++ £349 - £359
60mm F2.4 XF R Macro	E++ £299

Lenses - 4/3rds

9-18mm F4.5-6.6 ED Zuiko	E++ £279
7-14mm F4 ED Zuiko	E++ £749 - £789
11-22mm F2.8-3.5 Zuiko	E++ / Mint- £279 - £349
12-60mm F2.8-4 ED SWD	E+ £349
14-150mm F3.5-5.6 Asph Panasonic	E++ £689
14-35mm F2 SWD	E++ / Mint- £1,099 - £1,149
14-54mm F2.8-3.5 MkIII	E++ £199
14-54mm F2.8-3.5 Zuiko	E++ £149 - £249
150mm F2 Zuiko	E+ / Mint- £1,099 - £1,289
25mm F1.4 Summilux D Panasonic	E++ / Mint- £349 - £449
25mm F2.8 Zuiko	E++ £139
35-100mm F2 Zuiko	E++ £1,099
35mm F3.5 Macro Zuiko	E+ / E++ £109 - £169
40-150mm F3.5-4.5 Zuiko	E+ / E++ £39 - £59
40-150mm F4-5.6 ED Zuiko	E+ / E++ £59 - £89
50-200mm F2.8-3.5 SWD	E++ £529 - £549
50-200mm F2.8-3.5 Zuiko	E+ / E++ £389 - £449
50mm F2 ED Macro Zuiko	E++ £269
85mm F1.4 IF MC Aspherical Samyang	E+ £189
EX25 Extension Tube	E++ / Mint- £65 - £79

Micro 4/3rds System

Olympus OMD EM-1 Body Only	Mint- £689
OMD E-M5 Black Body + HLD-6 Grip	Mint- £359
OMD E-M5 Black Body Only	E+ / Mint- £319 - £349
OMD E-M5 Silver Body Only	E++ £359
E-P5 Black + 14-42mm	Mint- £449
E-PL5 + 14-42mm	Mint- £229
E-PL5 Black Body Only	E++ £179
E-P3 Body Only - Black	E+ £159
E-P3 Body Only - Silver	E+ £149
E-PL3 + 14-42mm + Flash	E+ £149
E-PL3 Black + 14-42mm + Flash	E+ £129
E-P2 Black Body Only	E+ £99
E-P2 Chrome Body Only	E++ £99
E-PL2 Black Body Only	Ex Demo £139
E-PL1 Black + 14-42	E++ £99 - £109
E-PL1 Black Body Only	E++ £79
E-PL1 Blue Body Only	E++ £69
Olympus 12-50mm F3.5-6.3 M Zuiko	E++ £139
14-42mm F3.5-5.6 M Zuiko ED	E++ £59
14-42mm F3.5-5.6 M Zuiko II R	E+ £59
17mm F2.8 M Zuiko - Silver	E++ £89
45mm F1.8 M Zuiko	E++ / Mint- £159
75-300mm F4.8-6.7 ED M Zuiko - Black	Mint- £289

Panasonic GH-3 Body Only

GH-2 Body Only	E+ / E++ £199
GH1 Body Only	E+ / E++ £149 - £219
GX1 Body Only	E+ / E++ £99 - £119
GF-3 Red Body	Mint- £99
GF-3 Black Body	E++ / Mint- £79 - £99
GF-2 Body Only	E+ £79
GF-1 Body Only	E++ £69
G1 Body Only	E+ / E++ £49 - £69
Panasonic 7-14mm F4 G Vario	E++ £629 - £649
12-32mm F3.5-5.6 OIS G	Mint- £199
12-35mm F2.8 G Vario OIS	E++ / Mint- £539 - £679
12.5mm F12 G 3d	Mint- £119
14-140mm F4-5.6 OIS HD	E++ £249
14-42mm F3.5-5.6 Asph OIS	E+ / E++ £79
14-45mm F3.5-5.6 ASPH G Vario	E++ £119 - £129
14mm F2.5 Asph	Mint- £119
25mm F1.4 DG Summilux	E+ £299
45-175mm F4-5.6 Asph Vario	Mint- £219
45mm F2.8 DG Asph Macro	E++ £369
26mm F1.4 - Micro 4/3rds	E++ £59

Sony NEX Lenses

16-50mm F3.5-5.6 PZ OSS	E+ / E++ £75 - £95
18-200mm F3.5-6.3 Di III VC	E++ £349
18-55mm F3.5-5.6 OSS	E++ / Mint- £59 - £79
24mm F1.8 E	E++ £449
24mm F1.8 2A E	Mint- £449
28-70mm F3.5-5.6 FE OSS	Mint- £189
DSC-QX100	Mint- £199
QX10 Smart Phone Lens	E++ £89
VCL-ECF1 Fisheye Converter	E++ £49

Bronica ETRS/Si

ETRSI Complete + AEII Prism	E++ £349
ETRS Body + Speed Grip	E++ £89
ETR Body Only	E+ £79
30mm F3.5 PE Fisheye	E++ £589 - £699
40mm F4 E	As Seen / E+ £79 - £129
45-90mm F4.5-6 PE	E++ £399 - £449
50mm F2.8 PE	E+ £129
70-140mm F4.5 PE	E++ £599
105mm F4.5 PE Macro	E++ £199

150mm F3.5 E	As Seen / E+ £39 - £109
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
500mm F8 E	E+ £399
2x Converter E	E+ £59
Extension Tube E14	E+ / Unused £39 - £59
Extension Tube E42	E++ £39
Rotary Finder E	E++ £79
Speed Grip E	E++ £29
Waist Level Finder E	E++ £35
Lens Hood 105-250mm	E+ / E++ £15
Lens Hood 250mm E/PE	E+ £15
Lens Hood 75mm E	E+ £15
Lens Hood 75mm E/ElI	E+ £15
Lens Hood 75mm E/ElI/PE	E++ £15

Canon EOS

EOS 1N + E1 Booster	E+ £189
EOS 1N + E2 Booster	E+ £189
EOS 3 + E2 Booster	E+ £149
EOS 3 Body Only	As Seen / E+ £79 - £119
EOS 30E Body Only	As Seen £39
EOS 30 + BP300 Grip	E+ £69
EOS 30 Body Only	E++ £69 - £119
EOS 300 + 28-90mm	E++ £35
EOS 5 + VG10 Grip	E+ £49
10-17mm F3.5-4.5 DX Fish Eye Tokina	Ex Demo / Mint- £329 - £529
10-22mm F3.5-4.5 EFS	E++ / Mint- £349
10-24mm F3.5-4.5 Di II LD Asph Tamron	E++ £279
12-24mm F4 ATX PRO SD Tokina	E++ £279 - £285
14mm F2.8 L USM	Exc £699
14mm F2.8 L USM II	E+ / E++ £1,199 - £1,349
15-85mm F3.5-5.6 IS USM	E++ £439
16-35mm F2.8 L USM	Exc £549
16-35mm F2.8 L USM MkIII	E+ £889
16-50mm F2.8 ATX Pro DX Tokina	E++ £289
17-35mm F2.8 L USM	E++ £399
17-40mm F4 L USM	Exc / Mint £349 - £449
17-55mm F2.8 EFS USM	E++ £429 - £449
17-85mm F4-5.6 IS USM	E++ £149 - £159
18-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £189
18-200mm F3.5-5.6 IS EFS	E+ £259
18-55mm F3.5-5.6 EFS II	Mint- £59
20-35mm F3.5-4.5 USM	E++ £139
21mm F2.8 ZE Zeiss	Mint- £939 - £1,049
22mm F2.8 STM	E++ £199
24-105mm F4 L IS USM	E+ / E++ £399 - £479
24-200mm F3.5-5.6 SD Tokina	E++ £129
24-70mm F2.8 L USM	E+ £779
24-70mm F4 L IS USM	Mint- £549
24-75mm F3.5-4.5 USM	Mint- £129
24mm F1.4 L USM MkII	Mint- £949 - £969
24mm F2.8 EF	E+ / E++ £139 - £199
24mm F2.8 L USM	Mint- £359
24mm F3.5 L TSE	E+ £719
28-135mm F3.5-5.6 IS USM	E++ £199
28-200mm F3.5-5.6 USM	E+ £139
28-300mm F3.5-6.3 XR Di VC Tamron	E++ £299
28-70mm F2.6-2.8 ATX Pro Tokina	Unused £249
28-75mm F2.8 XR Di AF Tamron	Mint- £219
28-80mm F2.8 ATX Pro Tokina	E++ £249
28-90mm F4-5.6 EF III	E++ £49
28mm F1.8 USM	Mint- £279
28mm F2 ZE Zeiss	E+ £599
28mm F2.8 IS USM	Mint- £299
28mm F2.8 PCS Shift Leica	E++ £699
35-135mm F3.3-4.5 MM	E++ £449
35-350mm F3.5-5.6 L USM	Mint- £689
35-70mm F3.4 MM Contax	E++ £299
45mm F2.8 TS-E	E++ £749 - £849
50-135mm F2.8 DX ATX Tokina	Ex Demo £489
500mm F8 Reflex Bower	E+ £79
50mm F1.2 L USM	E++ £849
50mm F1.4 USM	Mint- £219
50mm F1.8 EF MkII	E+ £119 - £129
50mm F2.5 EF Macro	E+ £159
55-200mm F4-5.6 Di II Tamron	E++ £39
55-200mm F4.5-5.6 USM	Mint- / Unused £69 - £89
60mm F2.8 EFS Macro	E++ £299
65mm F2.8 MP-E Macro	Mint- £679
70-200mm F2.8 L IS USM II	E+ £1,139
70-200mm F4 L IS USM	E++ £649 - £1,179
70-210mm F4 EF	E+ £59
70-300mm F4-5.6 Di Tamron	E++ £49
70-300mm F4-5.6 Di VC USD Tamron	E++ £199
75-300mm F4-5.6 EF III	As Seen / E++ £49 - £79
75-300mm F4-5.6 USM II	E++ £89
80-200mm F2.8 EF L	E++ £499
80-200mm F4.5-5.6 EF III	E++ £49
85mm F1.2 L USM	E++ £899
85mm F1.8 USM	E++ / Mint- £209 - £219
90mm F2.8 TSE Shift	Mint- £789
100-400mm F4.5-5.6 L IS USM	E+ / E++ £689 - £889
100mm F2 MM	E++ £749
100mm F2.8 USM Macro	E++ £299
150-600mm F5-6.3 SP VC USD Tamron	E++ £749
180mm F3.5 L Macro USM	E++ £689
200-500mm F5-6.3 Di LD AF Tamron	E++ £499
300mm F2.8 ATX SD Tokina	E+ £849
300mm F2.8 L IS USM	E++ £2,749
300mm F4 L IS USM	E++ £749
400mm F2.8 L IS USM	E+ £4349
400mm F4 DO IS USM	E+ £3,549
400mm F5.6 L USM	E+ £689 - £739

Canon EOS Teleconverters

1.4x EF Extender	E+ £119
1.4x EF II Extender	E++ £169
1.4x EF MkII Extender	E++ £169
2x EF Extender	E+ / E++ £109 - £129
2x EF II Extender	E++ £179
2x EF MkII Extender	E++ £179
2x MC7 Converter Teleplus	E++ £39
2x Converter DG Pro300 Kenko	E++ £79

Sigma - Canon EOS Fit

10-20mm F4-5.6 DC HSM	E+ £239
12-24mm F4.5-5.6 EX DG HSM	E++ £349 - £369
12-24mm F4.5-5.6 EX DG HSM MkII	E++ £399
24-60mm F2.8 EX DG	E+ £159
24-70mm F2.8 EX DG HSM	E++ £449
28-200mm F3.5-5.6 DL	E++ £69
28-300mm F3.5-6.3 DL	As Seen £49
28-70mm F2.8-4 AF	E+ £59
28-70mm F3.5-4.5 AF	As Seen £25
50-500mm F4-6.3 Apo DG HSM	Exc £399
50mm F1.4 EX DG HSM	E++ £229 - £239
70-210mm F2.8 Apo	E+ £179
70-300mm F4-5.6 Apo Macro	E++ £55 - £79
70mm F2.8 EX DG Macro	E+ / E++ £229 - £239
75-300mm F4-5.6 Apo	E+ £79
75-300mm F4.5-5.6 Apo	E+ £49
100-300mm F4 Apo EX HSM	E+ £299
105mm F2.8 EX DG Macro	E++ £219
120-300mm F2.8 EX DG OS HSM S	E++ £1,979
170-500mm F5-6.3 Apo	E++ £299
300mm F2.8 Apo	Unused £349
300mm F2.8 APO EX DG HSM	E++ £1,689
300mm F4 Apo	E+ / E++ £159 - £199
500mm F4.5 Apo EX HSM	E+ £1,689

Canon EOS Flashguns

160E Speedlite	E++ £5
200E Speedlite	E+ / E++ £9 - £15
270EX Speedlite	E++ £59
300EZ Speedlite	E+ / E++ £15 - £29
380EX Speedlite	E+ £69
420EX Speedlite	E++ £79
430EZ Speedlite	As Seen / Exc £25 - £29
480EG Speedlite	E++ £69
540EZ Speedlite	E++ £49
550EX Speedlite	As Seen / E++ £69 - £109
580EX Speedlite	E+ / E++ £139 - £179
15 MS-1 Wireless Digital Macro Metz	E++ £179
50AF1 Digital Metz	E+ / E++ £109 - £119

Canon Manual

F1NAE Black Body Only	Exc / E+ £159 - £179
F1 Black Body Only	As Seen / E+ £99 - £149
T90 Body + Databack	E+ £119
T90 Body Only	E+ £69 - £99
A1 Black + 50mm F1.8 + Winder	E++ £89
A1 Black Body + A2 Winder	E+ £69
A1 Black Body + Winder A	Exc £59
A1 Black Body Only	Exc £49
AV1 Black Body Only	E+ £49
AV1 Chrome + Winder A	Exc £399
AV1 Chrome Body Only	E+ £49
20mm F3.5 Macrophoto Lens	Mint- £125
24mm F2.8 B/lock	E++ £89
24mm F2.8 FD	E+ £79
28-200mm F3.8-5.6 Asph	E+ £49
28mm F2.8 FD	E+ / Unused £29 - £59
35-70mm F3.5-4.5 FD	E+ / Unused £25 - £49
35-70mm F4 FD AF	Unused £89
35mm F2.8 FD	E+ £49
50mm F1.8 FD	E++ £25
50mm F3.5 FD Macro + Tube	E++ £89
70-150mm F4.5 FD	E+ £19
70-210mm F4 FD	Exc / Unused £25 - £89
75-200mm F4.5 FD	Exc / E++ £25 - £49
100-300mm F5.6 FD	Exc / Unused £39 - £99
100mm F2.8 B/lock	E+ £75
100mm F4 FD Macro + Tube	E+ / Unused £119 - £199
100mm F4 Macro B/Lock	Exc £75
135mm F3.5 B/lock	E+ £35
500mm F8 Reflex	E+ £139

Digital Compact Cameras

Canon Powershot D10	E+ £79
Powershot G1x MkII + Case	E++ £439
Powershot G1x Premium Kit	Mint- £549
Powershot G2	E+ £49
Powershot G2 + WC-DC58	E++ £79
Powershot G9	As Seen £69
Powershot S120 + WP-DC51 Housing	Mint- £249
Powershot S5 IS + Hood + Adapter	E+ £89
Powershot SX1 IS	E++ £119
Powershot SX210 IS	Mint- £79

Fuji F100FD

Finepix X-S1	As Seen £59
Finepix X10 Black + Case	Mint- £249
Finepix X100	E+ £199
Finepix X100 + LH-X100 Hood	E+ £329
Finepix X100s Silver	E+ £389
Finepix X100s Silver	E++ £499 - £529
Finepix XQ1	Mint- £139
Finepix X100 Black LTD	E+ £489
Finepix F11	E+ £39
Finepix F70EXR	E+ £49
Finepix HS10	E+ £129
Finepix HS20 EXR	As Seen / E++ £99 - £119
Finepix S200 EXR	As Seen £99
Finepix S3200	As Seen £39
Finepix S8200	Mint- £99
Finepix S8500	E++ £99
Finepix S2950	E++ £99

Canon Finders

Angle Finder A2	As Seen £15
Angle Finder B	E+ / E++ £25 - £35
Angle Finder C	E+ £75
EP-EX15 Eyepiece	E++ £10
Eye Level Finder FN	E+ £49
Magnifier S	E++ £25
Servo EE Finder	E++ £85
Speed Finder F	As Seen £45 - £85
Speed Finder FN	E++ £99
Waist Level Finder FN	E++ £79

Canon Manual Flashguns

155A Speedlite	E++ £9
166A Speedlite	Unused £15
177A Speedlite	E+ / E++ £9 - £10
188A Speedlite	E+ £9
199A Speedlite	E+ / E++ £19
244T Speedlite	E+ / E++ £9 - £15

277T Speedlite	E+ £15
299T Speedlite	E++ £29
300TL Speedlite	E+ / E++ £20 - £49
480G Speedlite	E+ £99
AB28 Flash	Unused £15
ML-2 Macro Ring Flash	Unused £75
ML3 Macrolite	E+ / E++ £39 - £59

Contax 645 Series

645 Complete	E++ £1,899
35mm F3.5 Distagon	E+ / Mint- £749 - £949
45-90mm F4.5 Vario	E+ / E++ £1,399 - £1,599
45mm F2.8 Distagon	E++ £489 - £499
120mm F4 Apo Macro	E++ £689 - £689
140mm F2.8 Sonnar	E+ / Unused £389 - £689
210mm F4 Sonnar	E+ / Mint- £389 - £499
350mm F4 Tele Apo Tessar	E++ £3,999
1.4x Mutar Converter	Mint- £499
120/220 Film Insert	Mint- £79
Cable Switch LA50	E++ £29
GB71 Hood	Mint- £199
GB74 Hood (210mm)	E+ £39
Large System Bag	E++ £179
MF-2 Waist Level Finder	E++ / Mint- £249 - £289
MF8-1 Film Back	E++ £89
MF8-2 Polaroid Mag	E+ / E++ £39 - £99

Contax G Series

G2 Millennium Kit	E+ / Mint- £1,499 - £1,699
G1 Body + GD1 Back	E+ £169
G1 Body only	E+ £179 - £199
16mm F8 G + Finder	Mint- £999
21mm F2.8 G + Finder	E++ / Mint- £499 - £549
28mm F2.8 G	E++ £289
90mm F2.8 G	E+ / E++ £149 - £229

Contax SLR

NX Body Only	E++ £129 - £189
AX Body Only	E+ / E++ £249 - £449
RX Body Only	E+ £169
S2 Body Only	E++ / Unused £450 - £549
ST Body + P7 Battery Pack	E+ £249
ST Body Only	E+ £229
RTS3 Body Only	E+ £299 - £349
RTS2 Body + Winder	E+ £169
RTS2 Body Only	E+ £129 - £149
167MT Body Only	E+ £59 - £89
139 Body + Winder	E+ £75
139 Body Only	E+ £39
28mm F2.8 MM	E+ £179
28-70mm F3.5-4.5 MM	E+ £259 - £279
28-80mm F3.5-5.6 AF	New £399
60mm F2.8 AE Macro	E++ / Mint £399
70-200mm F4-5.6 AF	E+ £499
70-300mm F4-5.6 AF	E++ / Unused £449 - £799
85mm F1.4 AE	E++ £399
100mm F2.8 AE Macro	E+ £399
100mm F4 Medical Set Yashica	Unused £299
135mm F2 (60 Year Edition)	Unused £239
180mm F2.8 AE	Unused £599
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £449 - £499
300mm F4 AE	E+ £299



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

A12 Chrome Mag.....	E+ / E++ £99 - £149
A16 Chrome Mag.....	E+ £69 - £79
A24 Black Mag.....	As Seen / E++ £39 - £59
Aptus 22 Back Digital	E++ £2,500
Emotion 54 Back Digital	E+ £1,589
LightPhase Back Digital	E++ £499
Polaroid 100.....	E+ / E++ £39

Hasselblad Xpan	
Xpan II + 45mm F4.....	E+ £1,389
Xpan + 45mm F4.....	E+ £889
30mm F5.6 Asph + Finder.....	E++ £1,649 - £1,899
90mm F4.....	E+ / E++ £199 - £349
90mm F4 Fujinon.....	E+ £239
45/90mm Centre Filter.....	E++ £99

Leica M	
M-P Black Body Only Digital	Mint- £4,799
M (240) Black Body Only Digital	Mint- £3,849
M (240) Chrome Body Only Digital	E++ £3,899
M Monochrom Black Body Only Digital	Mint £5,099
M-E Anthracite Body Only Digital	Mint £3,299
M9 Black Body Only Digital	E+ / E++ £2,299 - £2,649
M9 Steel Grey Body Only Digital	E++ £2,649
M8 Black Body Only Digital	E+ £989 - £1,149
M7 0.58x Black Body Only.....	E+ £1,289
M7 0.72x Chrome Body Only.....	E++ £1,499
M6 0.72x Black Body + Winder M.....	E+ £749
M4-P Black Body Only.....	E+ £549
M4-P Chrome Body Only.....	Mint- £899
M4 Chrome Body Only.....	E+ £699
M3 Chrome Body Only.....	E+ £549
M2 Chrome Body Only.....	Exc / E+ £389 - £449
CL + 40mm F2.....	E+ £549
Hexar RF + 50mm F2 + Flash.....	E+ £799
16/18/21mm F4 Tri Elmar + Finder E++ / Mint- £3,199	
18mm F3.8 Asph M Black.....	E++ £1,599
21mm F2.8 Asph M Black 6bit.....	E++ £1,599 - £1,699
21mm F2.8 M Black.....	E+ / E++ £849 - £1,299
21mm F3.4 R + 122228 M Mount.....	Mint- £799
21mm F4 Chrome + Finder.....	E+ £1,149
24mm F2.8 Asph M Black.....	Exc / E++ £999 - £1,499
24mm F2.8 Asph M Black 6bit.....	E++ / Mint £1,499 - £1,599
28mm F2.8 Asph M Black 6bit.....	Mint- £1,199
28mm F2.8 M Black.....	E+ £749
35mm F1.4 Asph M Black.....	E+ / E++ £1,799 - £2,149
35mm F1.4 Asph M Black 6bit.....	Mint- £2,899
35mm F1.4 Black.....	Exc £1,149
35mm F3.5 Chrome.....	E+ £349
50mm F9.5 Asph M - Black.....	Mint- £6,499
50mm F1.4 Asph M Black.....	E++ £1,799
50mm F1.4 Asph M Black 6bit.....	E++ £1,889
50mm F1.4 Asph M Chrome 6bit.....	E++ £1,889
50mm F2 Collapsible.....	E+ £389
50mm F2 M Black 6bit.....	Mint- £1,199
50mm F2 Rigid Chrome.....	E+ £399
50mm F2.5 M Black 6bit.....	E++ £749
50mm F2.8 Elmar.....	E++ £299 - £349
50mm F2.8 M Chrome.....	E++ £589
50mm F3.5 Chrome.....	E+ £229
65mm F3.5 Elmar.....	E+ / E++ £245 - £299
75mm F2.5 Black 6 BIT.....	Mint £999
90mm F2 Apo M Black 6bit.....	Exc £1,499
90mm F2 Black.....	E++ £649
90mm F2 M Chrome.....	E++ £989 - £999

Leica R Lenses	
21-35mm F3.5-4 Asph ROM.....	E++ £1,499
21mm F4 R 3cam.....	Exc / E+ £399 - £599
21mm F4 ROM.....	E+ £599
24mm F2.8 R 3cam.....	As Seen £299
24mm F2.8 ROM.....	E++ £949 - £999
28mm F2.8 PCS Shift.....	E+ / E++ £849 - £899
28mm F2.8 R 3cam.....	E++ £349
28-70mm F3.5-4.5 R 3cam.....	E+ £299
28-70mm F3.5-4.5 ROM.....	E+ / E++ £289 - £349
35-70mm F3.5 R Japan.....	E+ £249 - £279
35mm F4 PA Curtagon Schneider.....	E++ £399
50mm F2 R 3cam.....	E++ £299
60mm F2.8 R 3cam Macro.....	E+ £299
60mm F2.8 R Macro + Tube.....	E+ £349
70-210mm F4 R 3cam.....	E++ £349 - £449
75-200mm F4.5 R 3cam.....	E+ / E++ £99 - £149
80-200mm F4.5 R 3cam.....	E+ £189 - £199
80mm F1.4 R 3cam.....	E+ / E++ £1,299 - £1,599
90mm F2 R 3cam.....	E+ £349
90mm F2.8 R 3cam.....	E+ £349
90mm F2.8 ROM.....	E++ £499
100mm F4 Macro R 3cam.....	E+ £349
105-280mm F4.2 Vario ROM.....	E+ £2,499
135mm F2.8 R 2cam.....	E++ £199
135mm F2.8 R 3cam.....	E+ £169 - £249
180mm F2.8 R 3cam.....	Exc / E++ £299 - £499
180mm F3.4 Apo R 3cam.....	E+ / E++ £649 - £699
180mm F4 R 3cam.....	E+ £299
250mm F4 R 3cam.....	E++ £299
280mm F2.8 Apo ROM.....	E+ £1,799
560mm F5.6 Telyt R.....	E++ £599

Sigma - Sony AF Fit	
10-20mm F4-5.6 EX DC.....	E++ £229
15mm F2.8 EX DG Fish Eye.....	Mint- £299
18-200MM F3.5-6.3 DC.....	E++ £89
20-40mm F2.8.....	E++ £199
24-70mm F2.8 IF EX DG HSM.....	E++ £399
24mm F2.8 Super Wide II.....	E+ £59
28-200mm F4-5.6.....	E+ £45
28-70mm F2.8 EX.....	E++ £149
28-70mm F3.5-4.5.....	E+ £15
28mm F1.8 EX DG.....	E++ £259
50mm F1.4 EX DG HSM.....	E++ £239
50mm F2.8 EX DG Macro.....	Mint- £159
70-300mm F4-5.6 Apo Macro.....	E+ / E++ £79
70mm F2.8 EX DG Macro.....	Mint- £229
105mm f2.8 EX DG Macro.....	E++ £239
135-400mm F4.5-5.6 Apo.....	E+ £249
150-500mm F5-6.3 Apo DG HSM.....	E++ £489
600mm F8 Reflex.....	E++ £179

Nikon AF Flashguns	
SB21B Ringflash.....	E+ / E++ £99 - £179
SB22 Speedlight.....	E++ £35
SB22S Speedlight.....	E+ £39
SB23 Speedlight.....	E++ £29
SB24 Speedlight.....	E+ £39
SB25 Speedlight.....	E++ £49
SB26 Speedlight.....	E+ / E++ £49 - £59
SB27 Speedlight.....	E++ £59
SB28 Speedlight.....	E+ / E++ £49
SB28DX Speedlight.....	E+ £69
SB400 Speedlight.....	E++ £75
SB50DX Speedlight.....	E+ / E++ £59
SB600 Speedlight.....	E+ / E++ £119 - £149
SB800 Speedlight.....	E+ / E++ £139 - £145
SB900 Speedlight.....	E+ / E++ £189 - £229
SD8 Battery Pack.....	E++ £35

Nikon AF	
F6 Body Only.....	E+ / E++ £589 - £799
F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	As Seen / E++ £149 - £299
F4S Body Only.....	E+ £179
F4 Body Only.....	E+ £149
F100 Body + MB15 Grip.....	E++ £159
F90X Body Only.....	E+ £49
F90 Body Only.....	As Seen £29
11-16mm F2.8 ATX Pro DX Tokina.....	E+ £329
12-24mm F4 ATX PRO SD Tokina.....	E+ / Mint- £259 - £279
12-24mm F4 G AFS DX ED.....	E++ £389
14-24mm F2.8 G AFS ED.....	Mint- £989
14mm F3.1 T ED AS IF UMC Samyang.....	E++ £229
16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ / Mint- £299 - £329
17-35mm F2.8 ED AFS.....	E+ £499
17-50mm F2.8 XR Di II VC LD Tamron.....	E++ £249
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £489 - £549
17mm F3.5 ATX Pro Tokina.....	E++ £179
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ / Mint- £119 - £129
18-135mm F3.5-5.6 G AFS DX.....	E+ £129
18-200mm F3.5-5.6 G AFS DX VR II.....	E+ / Mint- £289 - £349
18-270mm F3.5-6.3 Di II VC Tamron.....	E+ £159
18-300mm F3.5-5.6 AFS DX VR II.....	E++ £429
18-55mm F3.5-5.6 G AFS VR.....	E++ £69
18mm F2.8 AFD.....	E++ £649
18mm F3.5 ZF.2 Zeiss.....	E++ £789
20-35mm F2.8 AFD.....	E+ £449
20-35mm F2.8 ATX Pro Tokina.....	E++ £299
20mm F2.8 AFD.....	E++ £349
21mm F2.8 ZF2 Zeiss.....	Mint- £1,049
24-120mm F3.5-5.6 ED AFD.....	E+ £99 - £119
24-50mm F3.3-4.5 AF.....	E+ £79
24-50mm F3.3-4.5 AFN.....	E+ £99
24-70mm F2.8 G AFS ED.....	Mint- £879
24-85mm F2.8-4 AFD.....	E+ £269
24mm F1.4 AE ED AS UMC Samyang.....	Mint- £379
24mm F2.8 AFD.....	E++ £219
24mm F3.5 ED PC-E.....	E+ £989
28-100mm F3.5-5.6 AFG.....	As Seen / E++ £29 - £59
28-200mm F3.5-5.6 AFD.....	E++ £129
28-200mm F3.8-5.6 Asph.....	Mint- £79
28-300mm F3.5-5.6 G ED AFS VR.....	E+ £499
28-300mm F3.5-6.3 XR Tamron.....	E+ £89
28mm F2.8 AFD.....	E++ £169
35-105mm F3.5-4.5 AF.....	Exc £39
35-135mm F3.5-4.5 AF.....	E++ £79
35-135mm F3.5-4.5 AFN.....	E+ £79
35-70mm F3.3-4.5 AF.....	E+ £29
35-70mm F3.3-4.5 AFN.....	E+ £35
35mm F1.8 G AFS DX.....	E++ £109
35mm F2 AFD.....	E++ £199
35mm F2 Distagon ZF2 Zeiss.....	E++ £599
35mm F2.8 Macro DX ATX Tokina.....	E++ £249
50mm F1.4 AFD.....	E++ £189
50mm f1.8 AFD.....	E++ £179
50mm F1.8 G AFS.....	E++ £109

55-200mm F4-5.6 AFS DX G VRE++ / Mint- £99 - £109	
55-300mm F4.5-5.6 G AFS VR.....	Mint- £189
60mm F2.8 AFD Micro.....	E++ £249
60mm F2.8 AFS ED Micro.....	Mint- £299
70-200mm F2.8 Di LD (if) Macro Tamron.....	E+ £349
70-200mm F2.8 G AFS ED VR....	E+ / E++ £689 - £849
70-200mm F2.8 G AFS ED VR II.....	E++ £1,199 - £1,249
70-200mm F2.8 VC USD Tamron.....	Mint- £849
70-210mm F4-5.6 AFD.....	E+ / E++ £79 - £89
70-210mm F4-5.6 AFN.....	E+ £49
70-300mm F4-5.6 AFG.....	E+ £59
70-300mm F4-5.6 ED AFD.....	E+ / E++ £99 - £129
70-300mm F4-5.6 G AFS VR.....	E++ £279
75-240mm F4.5-5.6 AFD.....	E++ £89
80-200mm F2.8 ED AFD.....	E++ £489
80-200mm F4.5-5.6 AFD.....	E+ £49
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £489
85mm F1.4 AFD.....	Exc / E++ £499 - £699
85mm F1.4 ZF.2.....	E++ £749
90mm F2.8 SP Macro AF Tamron.....	E+ £159
90mm F4.5 PC-TS Makro Schneider.....	E++ £1,949
105mm F2.8 AFD Micro.....	E+ / E++ £299 - £349
105mm F2.8 AFS G VR Micro.....	E++ / Mint- £499
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Final Analysis

Roger Hicks considers...

Portrait, c1930s, by Anonymous

The term *vide-grenier* literally means an 'attic-emptying', with *grenier* an attic and *vider* to empty. Many French villages have them once a year. The village centre is usually closed, streets are lined with tables, and people sell off things that they no longer want but are too good to throw away.

Photographs turn up surprisingly rarely, but a while back I saw a yellow manila photo wallet. It was the sort of thing in which a developing and printing house would return your negatives and prints 50 and more years ago. I picked it up, thinking to buy it as a prop for a still life. Inside were a dozen prints on Agfa paper, back-printed as postcards, and this portrait of a man (right) was one of them.

The rest of the pictures in the wallet were more or less awful, including, intriguingly, a photograph of a woman against the same background (above right). He appears with her in another picture, hand protectively on her shoulder. They appear to have been a couple, and it seems likely that they photographed each other. If that is the case, there is no doubt she was the better photographer, as the other picture is far less confidently (or competently) composed.

A successful image

What makes this image of the man work, though? He's dead central – nothing imaginative there. I suspect that its success

'They appear to have been a couple. No doubt she was the better photographer'



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is down to a surprising number of factors. It's simple, relaxed and dignified, with muted, coherent tones. Also, vertical lines and shapes predominate: the coat, the doors and the odd-looking wall with what appear to be candlesticks.

Then you look more closely and see that the 'candlesticks' are threaded, and almost certainly regulate flood gates under the dam on which he is standing: the slots allow the gates to move up and down. The use of shadow is good, his baggy trousers merge into a single tonal mass, but with enough differentiation to show the drape and the crease.

Failing to shine

The picture of the woman, however, is a mess, with conflicting lines and shapes all over the place. She wears a large, strangely decorated hat and a white scarf arranged in a V. A huge handbag hangs over her left arm and her legs are chopped off just below the knee by her dress. Worse, she is standing slightly in front of



where he stood, in the sun, so her legs are twin brightly lit, separate, incoherent tonal masses, pale against her dark shoes. Her hat breaks the frame of the door, whereas his head is against the fairly plain wall. Her right hand is on the wall,

resulting in ugly foreshortening of the arm, while his arm drapes languidly in front of him, supported by the elbow. These are lots of small details, but in total, it means the difference between success and failure.

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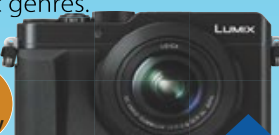
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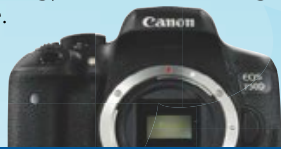


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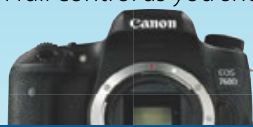


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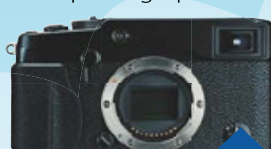
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